

*J. Walter West, R.W.S.*

THE RECENT WORK OF MR. J. WALTER WEST, R.W.S. BY A. L. BALDRY.

WHEN the work of Mr. J. Walter West was dealt with in these pages some eleven years ago it was possible to describe him as an artist who, having already accomplished much, was likely as time went on to take a place of marked distinction in his profession. The lapse of years has brought about the fulfilment of this anticipation; he has established himself very definitely among the painters whose work is widely popular on account of its charm of individuality and beauty of execution. But it can scarcely be said that his development has followed the lines which at one time seemed to be plainly marked out for it; his choice of the direction in which his greatest progress has been made has in it a certain element of unexpectedness, for it has led him to concentrate the greater part of his energies upon a type of practice that formerly engaged his attention in only a minor degree. Circumstances, perhaps, have modified his artistic outlook, and have guided him, possibly against his will, where he had no particular intention to go; yet they have not forced him into uncongenial labour nor into that thankless striving against his temperament and his convictions which is only too often the penalty that the artist has to pay for popularity. They have, rather, had the effect of rousing into full activity faculties which he might have allowed to remain undeveloped if he had been left to himself and of encouraging him in a peculiarly personal manner of expression.

It was as a painter of more or less dramatic subject pictures that Mr.

West first made his name. His earliest exhibited works had always a dramatic motive, and either told a quite intelligible story, or illustrated some sentiment which was calculated to please a very large section of the public. A dozen years ago he seemed to have settled down to the treatment of anecdote and to the representation of incidents, sometimes amusing, sometimes serious, in which the actors were human beings and animals. Such canvases as *The Repulse of the Enemy*, *Workers and Players*, *To Gretna Green*, and the more imaginative *Many Waters cannot Quench Love*, pointed what was apparently to be the direction of his art, and implied that the romantic or pastoral picture was to be his special study.

Yet, as events have turned out, this phase of his



"THE LADIES OF ST. JAMES'S"

BY J. WALTER WEST



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activity was but a passing one, it lasted a comparatively short time, and it led to no very considerable amount of production. It died out almost entirely some years ago, because the artist found that there was another kind of work which he was called upon to do, and that to satisfy this new demand he had to abandon many of his earlier aims. That he has not given them up altogether is proved by his recent completion of such a subject as *The Timber Wagon*, a picture that shows well that he has kept fully alive his love of picturesque rusticity and that he has not allowed his perception of the pictorial possibilities of incidents in rural life to become dulled. *The Timber Wagon*, indeed, is one of the best things he has ever done in what may be called his earlier manner; it expresses a sentiment instead of telling a story, and is symbolical rather than anecdotal, but its sentiment is quiet and unforced, and its symbolism is legitimately appropriate. Technically it has high merit; the management of subtleties of colour and tone, the treatment of a difficult problem of illumination, the avoidance of what are commonly considered to be effective devices of presentation, all combine to make it very well worth studying as an example of the methods of an artist who has something fresh to say about matters which give scope for the exercise of individual taste and personal preference.

A picture of this character is, however, only an occasional digression from the regular course of Mr. West's present-day practice, and comes as something of a surprise to people who do not know, or have forgotten, the initial stages of his career. The art to which of late he has accustomed us is lighter, more dainty, and more fanciful, less serious in the sense that it involves less study of dramatic

exigencies, but more complete decoratively. The origin of it is not at all difficult to trace; in bygone years Mr. West was a busy illustrator, a prolific producer of black-and-white drawings for reproduction, and he had a very happy knack of seizing upon whatever there might be of graceful suggestion in the subjects with which he had to deal. He drew, too, a large number of designs for book covers, title pages, and chapter headings, which allowed him ample opportunities for the exercise of his inventive powers, and gave him a most useful training in purely decorative work. They taught him the value of elegance in the combination of lines, and the importance of balance and order in the arrangement of the various parts of his compositions; and, above all, they showed him the necessity for the preparation of a well-ordered



"SHUTTLECOCK AND BATTLEDORE"

BY J. WALTER WEST





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"A SILKEN THREAD"  
BY J. WALTER WEST



*J. Walter West, R.W.S.*

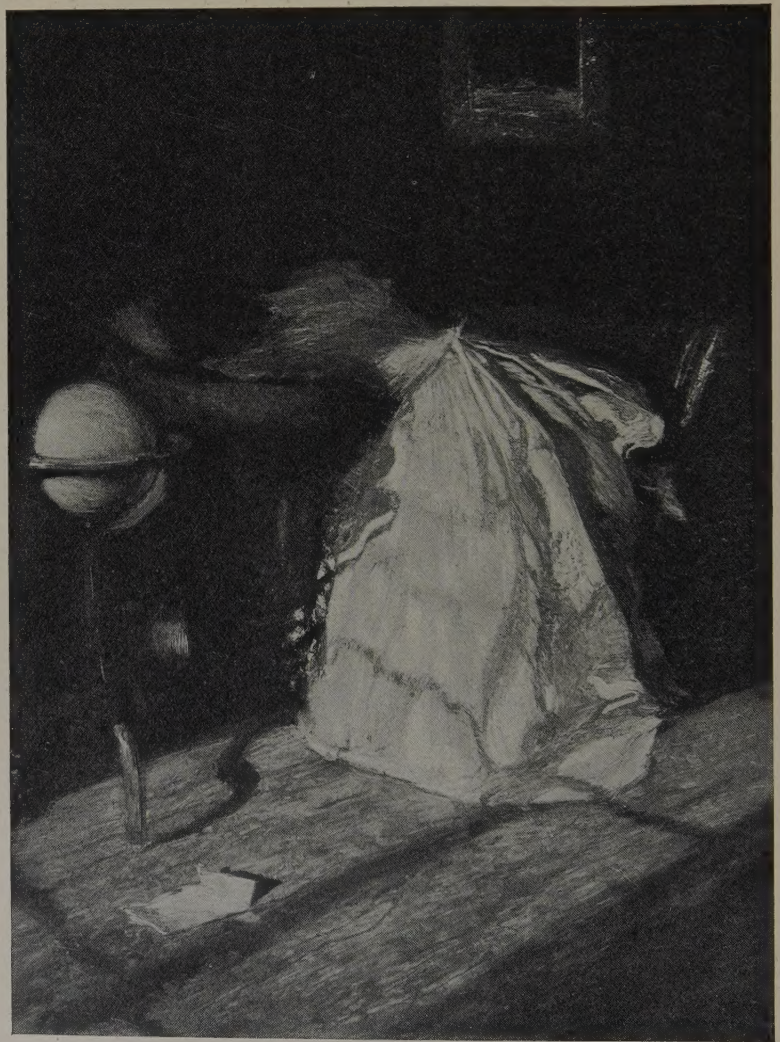
pictorial pattern if he was to make his design sufficiently effective and to save it from any hint of weakness or incoherence.

Indeed, through the years in which he was occupied with illustrative work of various kinds he was steadily laying the foundation upon which is built the chief part of his recent achievement as a painter. He began with simply literal translations of this or that author's word pictures into visible black-and-white, but as his experience widened, and his confidence in his own powers of interpretation increased, he gave freer rein to his fancy and introduced a more personal touch into his illustrations. From this it was an easy step to the original expression of the ideas aroused in his mind by his reading, to the production of drawings which, whatever their source of inspiration, were purely his in sentiment and manner; and the next step, to absolutely independent design, was easier still. How well he used his independence, when he felt sure of himself, is shown—for example—in the book-plates which he has drawn during the last few years. In this, one of the daintiest and most delicate forms of design, he may fairly be said to excel; he hits the happiest possible mean between pictorial freedom and heraldic formality, and applies the needful decorative conventions with exquisite taste.

In the pictures he is painting now we can see the harvest that has come to him in return for all this sustained and serious labour. It is a harvest well worth the gathering, for it springs from sound seed carefully planted and well tended in all the stages of its development. If he has changed the manner of his art, it is simply because he has known how and when to put to the best use all the material

he has gathered through years of shrewd observation. He has met his opportunities half-way, and as he has been prepared for them he has been able to take the fullest advantage of them and to profit by them amply and in the right fashion. His pictures, it may be safely said, would neither have commanded nor deserved the success which they make to-day if there had not been that long course of training to fit the artist for his struggle with the most difficult problems of pictorial design.

There is no exaggeration in the suggestion that there are more than common difficulties to be faced by the painters who choose motives such as Mr. West has adopted, or who seek to solve the problems that his later work presents. Pictures which have a strong subject, or an interest apart



"THE SHADOW"

BY J. WALTER WEST

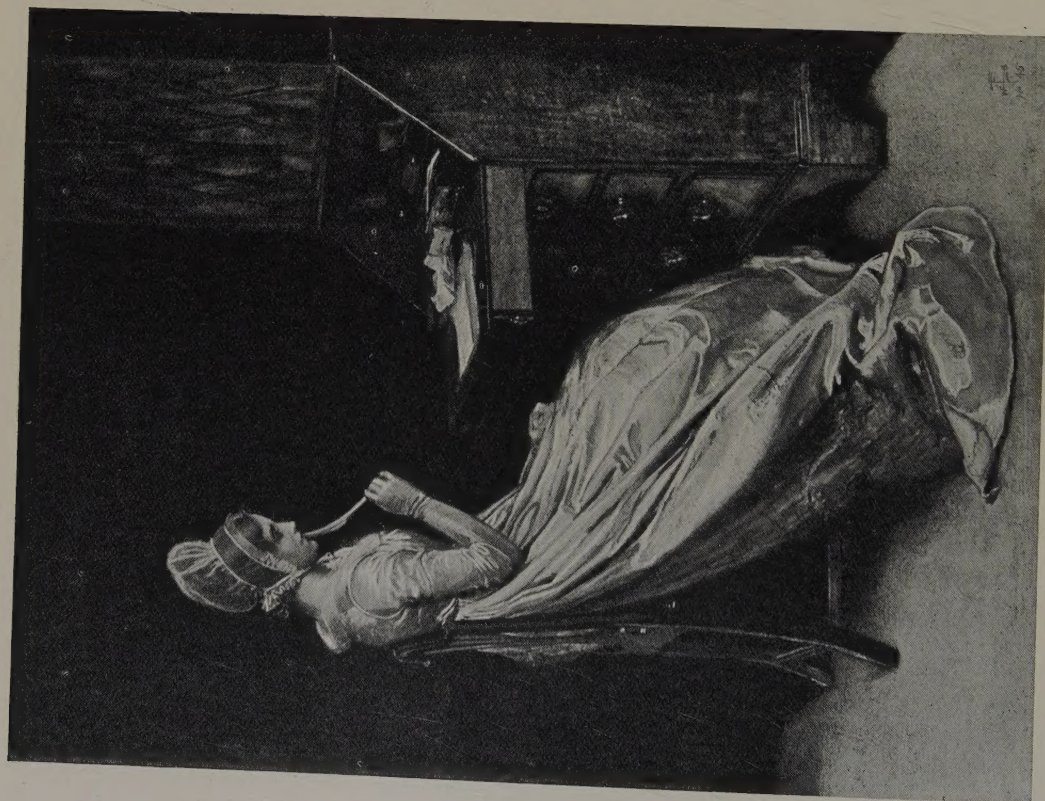




(By permission of Messrs. Headley  
Bros., Publishers of the Engraving)

"THE POET COWPER AND HIS  
HARES." BY J. WALTER WEST





"A WEIGHTY CONSIDERATION"  
 (By permission of Messrs. Headley Bros., Publishers of the Engraving)  
 BY J. WALTER WEST



"THE THORNY PATH OF KNOWLEDGE"  
 (By permission of Messrs. Headley Bros., Publishers of the Engraving)  
 BY J. WALTER WEST



from their execution, will often attract the widest attention even if they are not particularly well rendered. But when they have little or no incident, when they tell no absorbing story, when they illustrate no event of special moment—and yet are subject pictures all the same—the manner in which they are treated becomes of vital importance. They make, in fact, a very serious demand upon the artist's capacity. If he is weak they are usually insipid; if he does not know the mechanism of his art, or if he uses his knowledge carelessly, they are feeble and have no technical significance. They must be vigorous without any loss of refinement, and they must be complete in all essentials of thoughtful arrangement, judicious design, and duly considered executive adjustment, or they will seem to be little more than tentative essays in which the painter has missed his way and arrived at nothing worthy of recognition. It is by the manner in which he has overcome the technical difficulties that he will be judged, and the measure of what may be called his mechanical success will be also the measure of the attention he will receive. He must, in a word, be master of his trade, and the more evident his mastery the more confidently can he hope to attain the right kind of popularity.

The reproductions which are given here of some of the most characteristic of Mr. West's pictures explain clearly enough what are the qualities at which he aims, for in them all can be perceived the same consistency of intention and artistic conviction. They have an eminently personal atmosphere, one that could be attained only by an artist who, having decided upon a particular course of practice, has the courage to follow it steadily and without being turned aside by strange influences. In the whole series the dominant note is the

desire to express beauty of the daintiest and most exquisite order, and yet at the same time to avoid mere prettiness by a certain decorative severity. There is no superficiality in these pictures, no slurring over of the little things which, if individually of minor importance, play parts of definite value in the filling up of the pictorial design; they are sincere enough, and their sincerity is justified by the charm which is common to them all. Yet in the decorative severity, the careful and precise observation of rules of composition by which they are distinguished, there is a good deal more than the carrying out of a set convention. Their formality is but the expression of the formal and studied manners of the period which these paintings illustrate; their style is a reflection of the impression made upon the artist by his study of the ways of a



"SHUTTLECOCK"

BY J. WALTER WEST





"THE MINIATURE." BY  
J. WALTER WEST

*(By permission of H. Helmann, Esq., J.P.)*





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"SWEETNESS AND LIGHT  
BY J. WALTER WEST





PENCIL DRAWING. BY  
J. WALTER WEST





STUDY FOR "FIRELIGHT"  
BY J. WALTER WEST





BOOK-PLATE

BY I. WALTER WEST

past generation. He has caught the savour of the old-world life, its graceful artificiality, its well-trained elegance, and it clings to his work and gives a pleasant persuasiveness to all his subjects.

Within the limits he has marked out for himself he certainly does not fail to secure the necessary degree of variety. The quaint dignity and courtly grace of *The Ladies of St. James's* contrast quite effectively with the sportiveness of the dainty maidens in *Shuttlecock* and *Shuttlecock and Battledore*, and there is a wide difference between the worldly atmosphere of *The Miniature* and the quiet of the Puritan homes which he has represented in such paintings as *Sweetness and Light* and *A Weighty Consideration*. And in other episodes from a past century like those he has realised in *A Silken Thread* and *The Poet Cowper and his Hares*, he finds ample opportunities for the exercise of his powers of invention and for the working out of his ingenious and effective ideas. On occasions too he can strike a deeper note, as in *The Shadow*, with its hint of tragedy which suggests so much and yet leaves to the imagination all the details of the story. An artist who can make such use of the

material that he finds in one short period of our domestic history need not fear any charge of narrowness and cannot be accused of descent into mannerism; a specialist he may be, but his specialism is directed by intelligence and good judgment.

To the executive qualities of Mr. West's paintings nothing but praise can be given. He has executed most of his recent work in water-colour, a medium which he manages with exceptional skill—with skill which is, indeed, so well recognised that it has gained him admission to the Royal Society of Painters in Water-Colours, of which he was elected an associate in 1901, and a full member in 1904. He paints precisely and minutely, and yet with more freedom than is usual with artists who aim at high finish; his brushwork is expressive and has the same kind of firmness tempered with delicacy that gives such a charm to his black-and-white line. In the realistic rendering of textures, of the silks and brocades in which his fine ladies are dressed, of the tapestry-hung walls against which they stand, of the screens and other articles of furniture which serve as backgrounds or fill in the blank spaces in his compositions, he is most successful; his imitative powers have been very highly cultivated, and he can apply them with rare discrimination. With all his minuteness he can keep a quite satisfying breadth of effect, and in finishing his pictures to what he feels to be the necessary degree of elaboration he does not lose the air of spontaneity which adds so



BOOK-PLATE

BY J. WALTER WEST





BOOK-PLATE. BY  
J. WALTER WEST



## *Schloss Tratzberg*

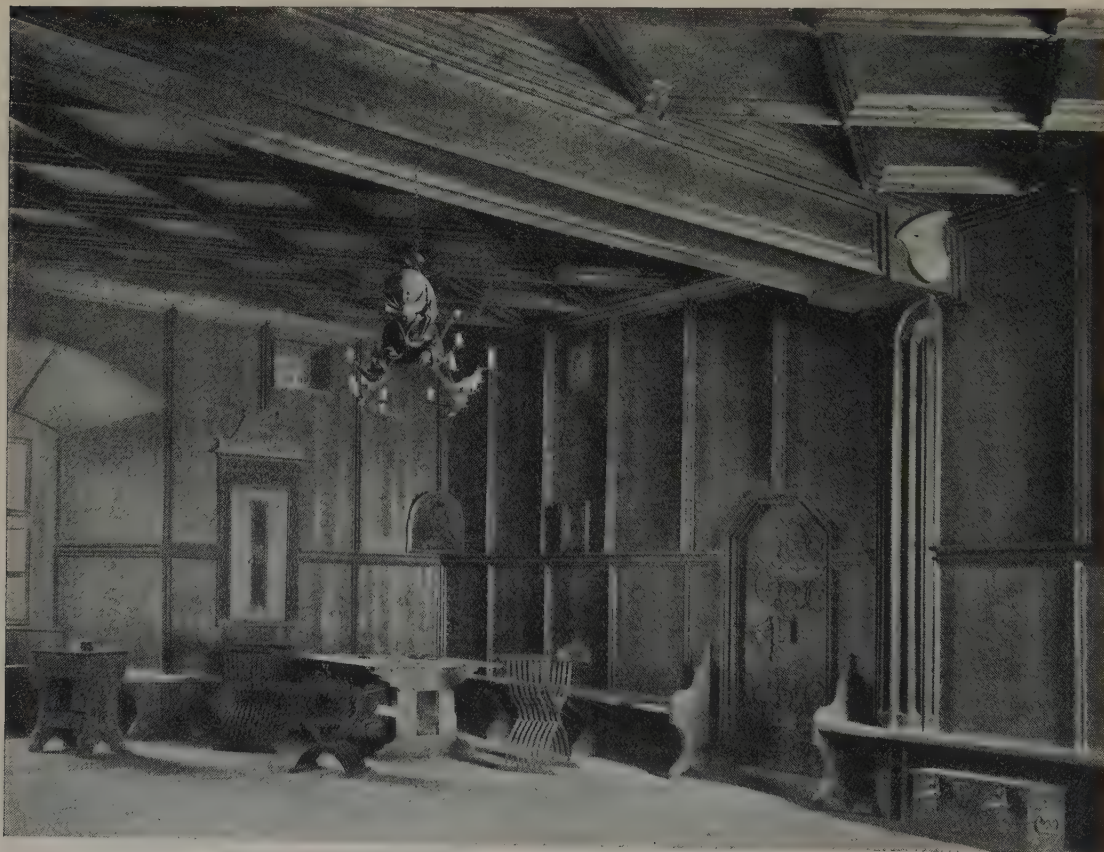
much to the interest of every serious work of art. A thorough craftsman, he is also a sensitive colourist who plays with colour harmonies and contrasts in a manner that shows how much pleasure he derives from the working out of subtle chromatic problems. In all his technical devices he is very evidently influenced by his love of decorative effect; it affects the manner of his art quite as definitely as it does his conviction with regard to choice of material. That this decorative inclination should have grown upon him with the lapse of years is a very welcome sign, for it proves how well he has considered his responsibilities and how, as he has matured, he has recognised what are the obligations which the artist must fulfil if he desires to be something more than a mere recorder of little things.

A. L. B.

### SCHLOSS TRATZBERG IN NORTH TYROL. BY A. S. LEVETUS.

ALTHOUGH Schloss Tratzberg is mentioned in Baedeker as being situated on the mountain slope

(Stanserjoch), two and a quarter miles to the west of Jenbach, few travellers make halt to visit this beautiful château, perhaps the most beautiful in all Tyrol, north or south. They are either in too great a hurry to get to Bad Gastein, Salzburg, or some other well-known health or summer resort, or else rush across the Brenner from Innsbruck without a pause to see the many pearls which Tyrol offers to those who seek them; the mountains being as yet the only attraction to the great majority. But Tratzberg is a lovely castle, and of all the numerous châteaux in this part of the Austrian Empire it is the best preserved. From its mountain height it commands the whole valley of the Inn, whose broad waters smilingly and enticingly wind their way like a silver band through the valley, flanked by mighty mountains. I know of no more beautiful spot, either by day when the blue depth of the sky seems to touch the waters and the sun pierces them with his rays till they radiate like precious stones, or at night when the moon unfolds her sombre drapery and displays her broad silver belt and the stars seem to dance to meet her. The sight as you stand on the old bridge below,



SCHLOSS TRATZBERG : THE MAXIMILIAN ROOM



## *Schloss Tratzberg*



SCHLOSS TRATZBERG : THE TÄNZL ROOM

or from the mountains above, is surpassingly beautiful.

Originally a Gothic structure, Schloss Tratzberg has in the course of centuries changed its form, so that now it savours more of Renaissance than of Gothic. The latest changes were made by Ritter Georg Ilsung, Imperial Councillor and Governor of Suabia. It was he who formed the building into a quadrangle, placed Renaissance portals to the Gothic gateway arches, and decorated the walls with frescoes after the richest Renaissance style. Although by far the greater part has suffered from wind and weather beyond all preservation or restoration, still the interior decorations in the older part of the castle are unharmed and are still to be seen in the panellings, ceilings, doors, and fixed furniture.

The first Schloss Tratzberg arose towards the end of the thirteenth century, but whether it stood at some little distance from the present one, as an old cistern seems to imply, or the present one was built on the old foundations, is a moot point. Documentary evidence, however, shows that the

old castle was destroyed by fire in 1493; that Kaiser Maximilian (its then owner) gave the ruin in exchange for the castle of Bernegg, in the valley of the Upper Inn, where the ibex is still to be found, its new owners being the brothers Veit—Jacob and Tänzler—who rebuilt it in 1550, and so it remained until Ritter Georg Ilsung's time—the sixteenth century. In the eighteenth century it passed to the Tannenberg family, whose latest descendant, Countess Enzenberg, bequeathed it to her husband and sons, the Counts Enzenberg, the present owners. When they came into possession the castle had been stripped of many precious treasures. The late Count went to work to restore the Schloss and recover these lost treasures, and since his decease his son, Count Artur Enzenberg, like his father a man of great culture and understanding, has continued the work. Everything has been carried out with careful eye and hand and with fine feeling and thought, the aim being to keep strictly to ancient form, so that all might be in keeping. Wherever restoration was found necessary it has been carefully carried out and



## Schloss Tratzberg

supervised by the Count himself, and whenever additions have been made to the furniture it has been done with a view to keep all in due place; but even after all this lapse of years there is still much to be done.

Viewed from the outside, the castle is seemingly a mighty monument of strength, though it would hardly serve as a stronghold against the incursions of the enemy in our days. In days of yore it several times offered a successful resistance to the Bavarians, and indeed owes its origin to this very purpose, for the Bavarians were a dangerous enemy to North Tyrol in those days. The massive façade is relieved by three turret towers, and the main entrance is towards the mountain declivity. No less than six battlements, formed like terraces enclosed by seven towers, are still to be seen in good preservation. Inside, too, the castle was furnished with many then possible means of defence and also of escape, should such be unavoidable. By means of a secret staircase built within the walls there was access to the cellars, whence by means of a subterranean passage the open was reached and can still be reached. The courtyard calls up visions of past days: the frescoes are still to be seen, though their glory has departed, and there are arcades on two sides—a typical courtyard of olden times. From the right-hand corner the main staircase leads to a corridor with frescoes of hunting scenes. Leading off this corridor are the rooms inhabited by the Counts Enzenburg and their families during the greater part of the year; the winter they spend in Innsbruck or in the lovely old-world town of Schwaz, one station nearer Innsbruck than Jenbach.

The size of the rooms is remarkable, as is also their height, especially when it is taken into consideration that they are Gothic in form. Some of

the ceilings are supported by marble pillars, as can be seen by the illustrations of the *Königin Zimmer*; in this room there are three which are placed just *vis-à-vis* the oriel, which they seem to guard. Altogether there are some fourteen such pillars in the *Schloss* ranging from the cellars upwards, though there is only one in each room besides the *Königin Zimmer*.

The arrangement of the rooms is interesting and shows how the homes of the nobles differed from those of the burghers. The rooms are called *Stuben* and *Kammern*; the *Stube* was the living-room (it must be remembered that many families lived together in a *Schloss*, as they did in Italy), and to each *Stube* one or two bedrooms (*Kammern*) were attached, while in burgher families the *Frauenstube* was at once bedroom for the wife and living-room for the family. The *Kammern* were only for sleep-



SCHLOSS TRATZBERG: DOOR IN THE FUGGER ROOM



## Schloss Tratzberg



SCHLOSS TRATZBERG: THE QUEEN'S ROOM

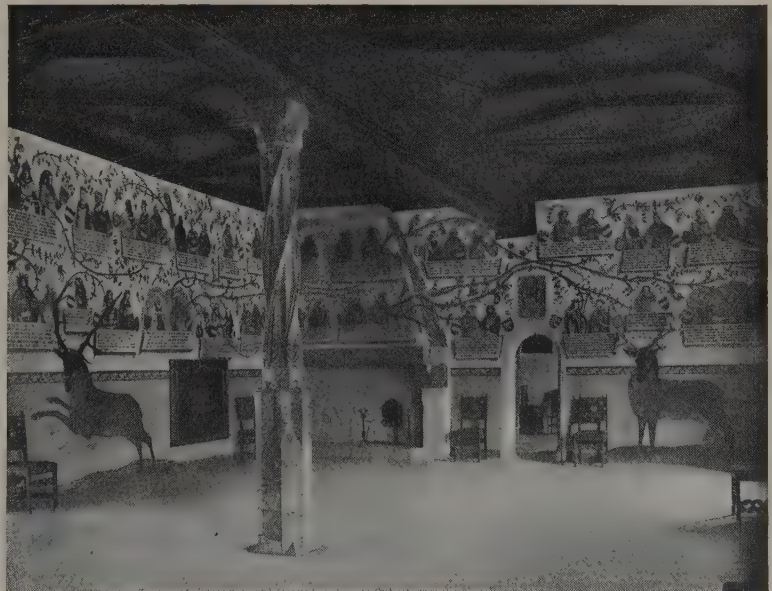
ing purposes, and were never provided with stoves. In the *Stube* the family gathered round the stove in winter, or sat at the windows working and chatting in summer. The apparatus for washing was also in the *Stube*; in the *Kammer* it was too cold to perform morning ablutions. Some of these washing-stands are of singular beauty. It is strange, but in many comparatively modern houses washing-basins are still to be seen let into the panelling, but nowadays they are used for cooling the wine, and are not, as is generally supposed, a relic of ancient times when fingers were used instead of knives, forks and spoons, for it must be borne in mind that in the families of the nobles if not in others a ewer and basin were carried round at every meal after each course by the page, as may be seen from old miniatures and pictures.

As there was little else besides a bed in the *Kammer*, all the decorations were confined to the *Stuben*, and many of these are of rare beauty. The finely-grained wood, the exquisite patina with its refinement and dignity,

the beautiful carving, the metal mountings, the apparatus for lighting purposes, ancient hangings and furniture (many very fine pieces being among them), lend great charm to this old castle, which is a history in itself not only outwardly, when it tells of war and rapine, but inwardly, where it tells us of quieter times when the lords or counts were at peace with their neighbours, and, resting by their firesides, could turn their thoughts from combats to the adornment of their homes. From the foundations to the top of the building the same story may be read,

from the dungeons and cellars upward. The cellars are marvels of architectural strength, with their pointed arches and marble columns supporting the roofs.

It is, however, the rooms that appeal most to us; and these are all named after the different owners of the castle. One of the most interesting of the rooms is the Fugger Zimmer, which, like all those of Gothic times, dates from the beginning of the castle's existence. The wainscoting, which reaches



SCHLOSS TRATZBERG: THE HABSBURG SALOON



## Schloss Tratzberg

about one-third of the height of the room, is beautiful with the glory of old age. The ceiling of the oriel is formed of crossed beams of oak with stars in the fields. The room is furnished with wall cupboards, a finely carved washstand fitted in the paneling, and seats all round, which at once served two purposes, for rest and use. Three tables, dating from about the year 1500, are of rare artistic worth; their tops are inlaid and are now silvered with age. Around the room are hung old family pictures. But technically and artistically it is the door which is most interesting (p. 102); it is of great beauty and must have been the work of a master-hand. The arms are those of the Tänzl family and those of the first owner's wife, Rinderscheidt. The bands and locks are of great intrinsic value, as is all the Gothic wrought-iron work in the castle. They seem to have been the work of the same locksmith who was answerable for the fine wrought-iron work in the churches in Schwaz.

The Königin Zimmer, or Queen's Room (p. 103), is the most beautiful of all the rooms, and probably the work of the master who decorated the Fürstenzimmer in Schloss Feldthurnus and the choir of the Hofkirche in Innsbruck. It is typical of the German Renaissance in Tyrol and exceedingly rich in style. The story goes that seven joiners worked at the panelling and ceiling seven years, seven months and seven weeks, and then it became the thing beautiful. It is said that if the key to the riddle could only be found, the entire ceiling could be taken to pieces and carried away on a wagon. Be that as it may this ceiling is alone worth a visit to Tratzberg. It is in perfect condition and shows wonderful feeling, a fine imagination and dexterous hand, working together with a highly gifted brain. From the fact that the style of the Königin

Zimmer is mixed it may be assumed that it was first built under the Tänzl's, and afterwards altered under the Ilsungs. The walls are hung with brocades of camel-hair, which, fortunately, is not subject to the inroads of moths, and so these brocades have been preserved throughout the ages; they are among those "things of beauty which are a joy for ever."

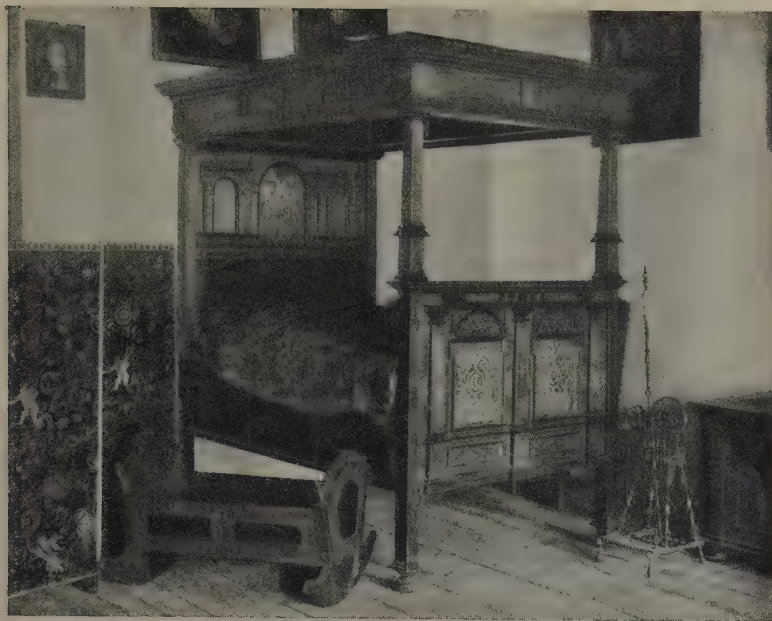
The Habsburgersaal (p. 103) is of singular interest. The upper part of the walls bears the genealogical tree of the Habsburgs, while the lower part is decorated with painted stags, whose horns are real and once served as candelabras. The length of this tree is 230 ft., and it contains a hundred and forty-eight figures, half life-size, dating from the Emperor Rudolf I. to the six children of Philip le Bel, this last being unfinished. The painting is in tempera, and has been restored in places. A copy of it is in the Imperial Museum



SCHLOSS TRATZBERG: CUPBOARD IN THE TÄNZL ROOM



## *Schloss Tratzberg*



OLD BEDSTEAD IN SCHLOSS TRATZBERG

of Fine Arts, Vienna; it relates a whole history. The groups showing the direct descendants from Rudolf to Maximilian are distinguished by a blue cloud behind them. A scroll under each figure records the important biographical facts. Those females who were unmarried (including those who, if betrothed, never reached the matrimonial state) can easily be recognised by the fact that they wear their hair flowing over their shoulders, while the married ones wear close-fitting caps to hide their greatest beauty—a custom analogous to the cutting off the hair and wearing wigs among the orthodox Jewish women. This genealogical tree is a marvellous work, and, as far as can be said now, was done under the influence of Bernhardin Strigel, of Memlingen (1460—1528), who was ennobled by Maximilian I., and who alone had the right of painting his Imperial patron's portrait. It was painted between the years 1500—1510.

The Maximilian Zimmer (p. 100) was the one which that Emperor occupied during his frequent visits to Tratzberg. This room is partly covered with the names and favourite utterances of those who visited the castle and occupied this chamber during the sixteenth century, so that it is a sort of visitors' book and "Who's Who" in one, and is, besides, of great historical value. The wainscoting is very simple, and Gothic in style. There is a singularly beautiful sewing-table in the window, and the room has an interesting trap-door which leads to the first story.

The Tänzl Kammer (p. 101) is interesting on account of the simplicity of the woodwork, the paneling, and the window with its round *œillettes*, as also from the general arrangement. The adjacent Frauenstube contains an excellent specimen of an inlaid bedstead in true German Renaissance style, very rare now. Its structure is purely architectonic; the screen is in embossed leather. The cupboard (p. 104) is, in its way, a wonderful construction, finely decorated and in a perfect state of preservation. It is of cembra pine, purely Gothic, harmonious and powerful in

build, and ornamented with carving through which a groundwork of delicate blue peeps; the inlaid work is exquisite, the wrought-iron mountings exceedingly beautiful. It was made in Sterzing, on the Brenner; it has endured for centuries, and will endure many more—it was, in fact, built to laugh at wear and tear.

Of the many other treasures in Tratzberg much could be said did space permit—the armoury, the chapel, the numerous other rooms, besides those already named, with their varied appointments and appurtenances. They are all most interesting, for great care has been taken by the Counts Enzenberg that everything should correspond to times in which the castle came into existence. Some of the furniture was brought from Schloss Thurweck (Rothholz), near Jenbach, the home of the Count's mother; other articles were purchased, but always with due regard to the style of the rooms where they were to be placed, and always with the eye of a connoisseur. It is worth while remembering that Tyrol used to be a good field till the rage for collecting came; now it is pretty well exhausted. In Tyrol only the best of everything was made; it was the high road from Italy to Germany across the Brenner, and journeys to and fro were frequent.

Of course, there are many weird ghost-stories told of Tratzberg, but this is not the place to repeat them, and moreover they are such as are connected with all old castles about here—the devil fetching the non-believer, and suchlike tales, for instance.



## The Oil Sketches of Gaston La Touche

A word of thanks must be given to Herr Anton Schroll for kindly allowing me to use illustrations from his work, "Kunst-Schätze in Tyrol." Of Tratzberg I can only say I first saw the castle some fifteen years ago; subsequent visits have but deepened the impression it made on me, and those may consider themselves happy who have the opportunity of seeing it. It is not a museum, but a home where periods in art may be pleasantly and profitably studied.

A. S. L.

### THE OIL SKETCHES OF GASTON LA TOUCHE.

BEHIND a mysterious curtain hanging in Gaston La Touche's big studio at Saint-Cloud, there stands a vast piece of furniture rising right to the ceiling; here one finds row after row of shelves, like those of a bookcase, but holding neither books nor papers. Little squares of wood, classified as carefully as though they were Elzevirs or priceless manuscripts, fill each neatly ticketed pigeon-hole. Here La Touche has a sort of repertory of all the effects of colour which have struck his sensitive eye. For years past, indeed, whether travelling or merely strolling about in the ordinary way, La Touche has been in the habit of "fixing," by means of a few touches of the brush, every note of colour in nature which has attracted him. Hence this formidable collection of documents.

To the superficial student of La Touche's work, the artist seems to be first and foremost an "imaginative." But such as have had the good fortune to examine one by one these marvellous little symphonies of colour must at once realise that it is hardly possible for anything to be more close to nature, more instinct with truth. We all know how perilous it is for an artist working in his studio to trust too much to his memory. But La Touche is always absolutely veracious, and when he painted for the Élysée his *Fête de Nuit*, which was exhibited at the Salon last year, and in due course reproduced in THE STUDIO, he had not to give himself up to the caprice of his fancy. On the contrary, it sufficed for him to search among his sketches to find a great quantity of notes taken at night-time, giving him effects of illumination of all sorts.

All such effects of light as have surprised or delighted his eyes have been registered in his archives. Therefore one can well understand how greatly the artist prizes these notes, not one of which, however slight, will he part with. It was as

much as he would do to allow just a few to be exhibited at Tooth's Gallery a few years ago.

La Touche has permitted us to reproduce some of these little gems in THE STUDIO, and nothing, indeed, could give a more complete idea of his talent than they. Here, for instance, is an enchanting study of *St. Mark's at Sunset*. It is that fugitive hour when, in the clear waters of Venice, all tones are mingled; and in this animated little *pochade* we have an extraordinary symphony containing the ambered tints of the Palace façade, the pink from the granite of the ancient columns, and the gold of the cupolas. The *Yellow Sail*, too, is a striking example of one of the remarkable colour effects only to be seen in the humid air of Venice. The sail assumes an extraordinary tint against the green sky—copper, orange and yellow—and, reflected on the water, produces thereon an uncommonly curious mixture of tones.

And what a harvest of "documents" La Touche has gathered from his beloved parks of Saint-Cloud and Versailles, of which he has long been the *peintre attitré*. Of these an excellent example is now given here.

The painter spends several months every year in Normandy in complete isolation, and there he has noted some interesting effects of light, notably the *Poplars*, which we reproduce.

Thus La Touche has succeeded in retaining from Nature an infinite number of her colour notes. Thanks to this colossal equipment he can henceforth give free rein to his fancy, evoke the most imaginative scenes; for, however fanciful may be his figures—his fauns, his nymphs, his *marquises*—the setting in which he places them is always real; thus fiction and fact will ever be closely joined in attractive combination.

### THE SPECIAL SPRING NUMBER OF "THE STUDIO."

THE Special Spring Number of THE STUDIO (ready early in April) will be devoted to the history of the Royal Scottish Academy, forming a companion volume to those on the "Old" Water-Colour Society and the Royal Institute of Painters in Water-Colours, issued as our last two Spring numbers. The work will contain forty illustrations in colour, reproduced direct from pictures by leading members and associates of the Academy—past and present—besides portraits of famous artists connected with the Institution. There will also be given a complete chronological list of the members and associates elected since the foundation of the Academy, in 1826, down to the present day.





"VENISE: ST. MARC AU SOLEIL COUCHANT." BY GASTON LA TOUCHE









<sup>15</sup> "LA VOILE JAUNE (VENISE)." BY GASTON LA TOUCHE.









"DANS LE PARC DE ST. CLOUD." BY GASTON LA TOUCHE.









"LES PEUPLIERS (NORMANDIE)," BY GASTON LA TOUCHE.







## The Etchings of Donald Shaw MacLaughlan

### THE ETCHINGS OF DONALD SHAW MACLAUGHLAN.

NEVER, perhaps, since the days of that powerful, that prodigious visionary, Méryon, have the sights of Paris so happily inspired an artist as in the case of Donald Shaw MacLaughlan. Here is an artist, modest and discreet, avoiding the buzz of advertisement, who—"shows" his works—generally of quite small dimensions—in those obscure corners of our exhibitions which are devoted to the art of engraving. But to those fortunate persons who succeed in discovering them these plates afford a real artistic pleasure, so delicate is the graver's vision, so perfect his taste, and, above all, so sure and precise his workmanship. In truth it is astounding that so young an artist (he has only been exhibiting since about 1891) should have acquired such complete mastery of the graver that it compels the admiration of artists grown old in their arduous calling. Looking at the etchings now reproduced, one is quickly convinced of this truth—that even coming after the greatest among the masters, those who seem to have said the last word with regard to original engraving, such as Dürer, Rembrandt, Callot, Méryon, Whistler, Seymour-Haden, Flameng, and Buhot, an artist endowed, as MacLaughlan is endowed, with the feeling of modernity and strong in his impeccable craftsmanship, may yet be able to add a personal page to the history of engraving.

MacLaughlan has found his principal subjects in the streets of Paris. It is indeed remarkable to note the attraction our city, with all its vestiges of a glorious past, possesses for the American artist.

Accustomed as he is to the monotonous regularity of the modern streets in the big towns beyond the Atlantic, he feels, perhaps, even more intensely than do we ourselves, in whom admiration may have become weakened by habit, all the charm of the old *quartiers*, the surprises of their *façades*, the anachronisms smoothed over by Time, the strangeness of their perspectives. In his earliest efforts MacLaughlan shows a marked affinity to Hervier, the charming artist of the last century, who also had realised the picturesqueness of Old Paris. In these first plates the American engraver devoted himself specially to details of landscapes: the corner of some old courtyard, with linen hanging out to dry, or a boat moored to the side of a quay in the *Cité*—subjects such as these provided him with excellent *motifs*. But how greatly his vision expanded in the future, and



"SAINT SULPICE"

BY DONALD SHAW MACLAUGHLAN



## The Etchings of Donald Shaw MacLaughlan



"JACK"

BY DONALD SHAW MACLAUGHLAN

at the same time how greatly his work gained in certainty and precision!

Minuteness added to a broad and sure sense of general effects: here, in two words, is the essence of his art. In the execution of detail MacLaughlan is extraordinary. Take, for example, his plate of the *Pont Neuf*; in this, the work of the graver is truly remarkable in its precision; not a single detail of these immense buildings, seen at their full length, seems to have escaped his scrutinising eye, not the smallest point but has been reproduced to perfection by his hand. But neither here nor in any of his other plates does this regard for minuteness degenerate into mannerism; the engraver's eye, while faultlessly exact as to detail, is equally capable of realising the value of the *ensemble*. This strikes one not only in the plate just mentioned, but also in the similar work representing old houses near the Ponte Vecchio, Florence. Here his distances develop free and broad, and the clouds float in a sky profound and full of colour.

Reverting to the plates done by the engraver in Paris, one

must specially note those most interesting works he did in the ancient districts near Notre Dame or the church of Saint Séverin. Day by day modern life, with its irresistible insistence, encroaches more and more on the picturesque remains of bygone ages. The demand for regularity means the disappearance of the most interesting works, and little by little the pick of the enterprising "house-breaker" is demolishing houses many centuries old. This transformation is going on from day to day, and even now it would be hard, amid this continuous, unavoidable evolution, to find many scenes which delighted us two or three years ago. At any rate, we can see them again in the plates of this engraver; and, needless to say, his work, on this account, has a very special documentary importance.



"THE CYPRESS GROVE"

BY DONALD SHAW MACLAUGHLAN



*The Etchings of Donald Shaw MacLaughlan*



"THE CERTOSA, FLORENCE"

BY DONALD SHAW MACLAUGHLAN



"OLD HOUSES, FLORENCE"

BY DONALD SHAW MACLAUGHLAN





"QUAI DES GRANDS AUGUSTINS, PARIS"  
BY DONALD SHAW MACLAUGHLAN



## Baron Arild Rosenkrantz



"THE WINDMILL"

BY DONALD SHAW MACLAUGHLAN

turn readily to the plastic arts and find in almost any one of them a means for self-expression. In the case of Baron Rosenkrantz an instinctive feeling for design, a power of selection and arrangement of form that naturally ensure interesting composition, are supplemented by a gift for colour and a love of it in rich forms. This latter trait has to some extent shaped his artistic destiny and led him to the designing of stained-glass windows. In this form of art he also finds a legitimate channel for expressing the sentiment of religious tradition. With this tradition and its history the art of stained glass is itself bound up, and the modern designer may adhere to its many well-tried conventions, or he may either brush them aside altogether, or use them in a new manner to express



"DRAUGHT HORSES"

BY DONALD SHAW MACLAUGHLAN

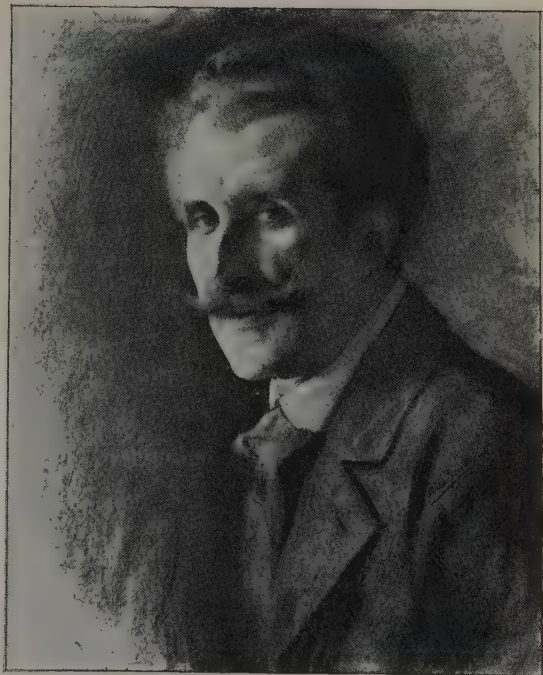
MacLaughlan, who was born in Boston, has travelled a good deal in this old Europe of ours; throughout Italy, from north to south, this new Saint-Non has engraved the curious and the picturesque in all their aspects. Parma, Pavia, Bologna, the whole of Tuscany, the Roman Campagna, the delightful Tivoli—so dear to Fragonard—and the Neapolitan district—all in turn have seen this patient, thoughtful, conscientious artist engaged in the task of engraving their essential beauties.

It may interest the collector to know that very few impressions of Mr. MacLaughlan's etchings are printed, and that they are not numbered. The artist's pride has set this limit to the collector's mania.

H. F.

## THE PAINTINGS AND DECORATIONS OF BARON ARILD ROSENKRANTZ. BY H. FIELD.

THE subject of our article is one of those versatile, highly-trained artistic personalities that



PORTRAIT OF FAIK BEY DELLA SUDDA

BY ARILD ROSENKRANTZ



## Baron Arild Rosenkrantz

modern feeling. Baron Rosenkrantz has elected to follow this last course. He reverences the traditional sentiment of this art which has voiced Christianity: he carefully studies its methods and its crafts, but he is willing to benefit by the processes of modern glass manufacture and that appreciation of harmonised colour which in modern years has been evolved in the art.

It was about ten years ago that Baron Rosenkrantz first interested himself in stained glass. In America, where he was then visiting, he executed a large window in American opalescent glass, which is now in the church of Wickhamheaux, near Canterbury. A reproduction of this window appeared in *THE STUDIO* in 1898. He has since executed many windows; none, however, in American glass except one for Messrs. Tiffany of New York. A later window executed by the artist is the beautiful one for the Earl of Plymouth's chapel at Hewell Grange, which we reproduce (p. 122). The colour-scheme is deep blue, green and purple; only the circle of birds surrounding the central figures are deep ruby. The figures are kept in low grey tones to form a lurid contrast to the rich surrounding colours. The window illustrates the lines beginning "Blessed are they that do the commandments," and is intentionally symbolic in design. At the foot of the Tree of Life is the Lamb, and behind flow the Rivers of Life. The figures above represent the souls rising to Heaven, the angels in the top lights bending down to receive them. The circle of birds is symbolic of souls. They start in deep red hues at the base of the tree and gradually towards the top they melt

through orange into pure white, symbolising the purified souls that enter Heaven. Other windows more recently executed by Baron Rosenkrantz include a series of heraldic windows for the Gothic Hall at Welbeck Abbey and another similar series for the hall at Foxcombe, besides a series of windows for Southwick Church, Dumfries.

It must not be thought from this record that of late the artist's powers have been altogether absorbed by his work in stained glass; on the contrary, while attaining these results he has permitted himself much other artistic work. But when not absorbed in window designing he has rejoiced perhaps most in commissions for wall decoration, which have answered also to the particular nature of his gifts. In 1901 he executed for the large dining hall at Claridge's Hotel the ceiling decorations of the twelve bays into which the room is divided. The subjects which he chose are the various gods of ancient Greek mythology who preside over the animal and vegetable world; and of these a panel was reproduced in *THE STUDIO* for 1904. In some respects this proved one of the most important of all the artist's undertakings, occupying him unremittingly for one-and-a-half years before its completion. It contains upwards of one hundred life-sized figures. As a specimen of the artist's distinguished work in this field we reproduce the panel over the fireplace in the gentlemen's dining-room at Simpson's Restaurant in the Strand.

In the artist's studio hang some small water-colours, by himself, of country-side scenes of charm and distinction, but the artist dismisses



"DAWN"





"THE ENTOMBMENT." BY  
ARILD ROSENKRANTZ



## Baron Arild Rosenkrantz

them somewhat lightly to turn to the larger problems of wall decoration and stained glass which have so largely occupied his attention.

A recent portrait of Lord Berkeley, which we are reproducing, is another proof of the artist's brilliant versatility and power. He has painted an admirable portrait of Madame Melba, and another of Mr. Lewis Waller as Henry V.; the latter was shown in the New Gallery in 1901.

Baron Rosenkrantz's career practically commenced in 1892, when he exhibited his first picture at the Salon. In the previous year, along with Aman-Jean and Fernand Khnopff, among others, he was elected a member of the Rose and Croix Society (Rosicrucians) which was then just starting, and at their exhibitions he subsequently showed several paintings of a mystical character which were well received by the critics of Paris. In 1894 he exhibited in the old Salon a large altar piece of the *Annunciation*, and subsequently the picture which we reproduce called *The Secret*.

It was in 1889 that Baron Rosenkrantz first visited England, a visit he renewed many times during the following ten years; and in 1899 he definitely decided to settle in London. Since his settlement his art has been represented annually at the New Gallery. The pictures which we reproduce, called *The Secret*, *Dawn*, and *The Entombment*, were in their turn shown there.

Arild Rosenkrantz was born at Fredriksborg Castle in Denmark in 1870. His father was Danish, his mother a Scotch woman. He commenced the study of Art in 1887 in Rome under Prof. Faustini. In 1889 he left Rome to study in Paris under Benjamin Constant and Jean Paul Laurens. The rest of his

artistic education has been of that self-derived and experimental nature by which such versatility and breadth of artistic sympathy as he possesses, could alone find personal and individual expression.

Baron Rosenkrantz's early training under the dreamy æsthetic Italian, Prof. Faustini, has left a marked influence upon all his work; he attributes to his studentship with this master his early ability to comprehend the spirit of the art of the great Italian masters. Never drawn towards realistic work, the artist remained unaffected by contact with the modern schools in Paris. No doubt the impressions he had received in Italy were too strong to be effaced.

Drawn towards subjects which appeal to the emotions, religious work, whether on canvas or in the medium of stained glass, has always



WINDOW FOR THE EARL OF PLYMOUTH'S CHAPEL AT HEWELL GRANGE

BY ARILD ROSENKRANTZ



## Baron Arild Rosenkrantz



" THE SECRET "

BY ARILD ROSENKRANTZ

spurred Baron Rosenkrantz to his finest efforts. He speaks of the two thousand years of poetic tradition surrounding the recorded incidents of the life of Christ, and the inspiration which those incidents, seen through the glamour of the great tradition, afford him. Mysticism has appealed to him, leading him to explore in thought realms removed from every-day experience. And as if to express this independence of reality and fact, the truths which he cares for in colour are not those which are established upon a test of truth to nature but those other truths in which colour corresponds harmoniously to thoughts, and acts as an interpretative medium for thought which passes beyond the actual.

This desire for harmony has had not a little to do in leading Baron Rosenkrantz to a preferment of decorative work, the chief aim of which is of course the harmonious adaptation

of art to its surroundings. He has ever found his greatest pleasure, he tells us, in contemplating paintings which have been designed successfully for some special position in an architectural scheme, such as those early Italian altar-pieces, the secret of whose perfection lies not a little



PORTRAIT OF THE EARL OF BERKELEY

BY ARILD ROSENKRANTZ



## Recent Designs in Domestic Architecture



PANEL IN SIMPSON'S RESTAURANT, STRAN.

BY ARILD ROSENKRANTZ

in their absolute harmony with the surrounding architecture. We have indicated the decorative channels into which his energy has at last turned, but it is difficult to prognosticate the future of talents so resourceful, experimental and capable of such sustained and highly accomplished effort in so many different directions.

### RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

A HOUSE recently erected at Claverdon from the designs of Mr. Holland W. Hobbiss, A.R.I.B.A., presents some interesting features which call for notice here. It occupies a long, narrow site on the road leading to the small town of Henley-in-Arden, Warwickshire. The living-

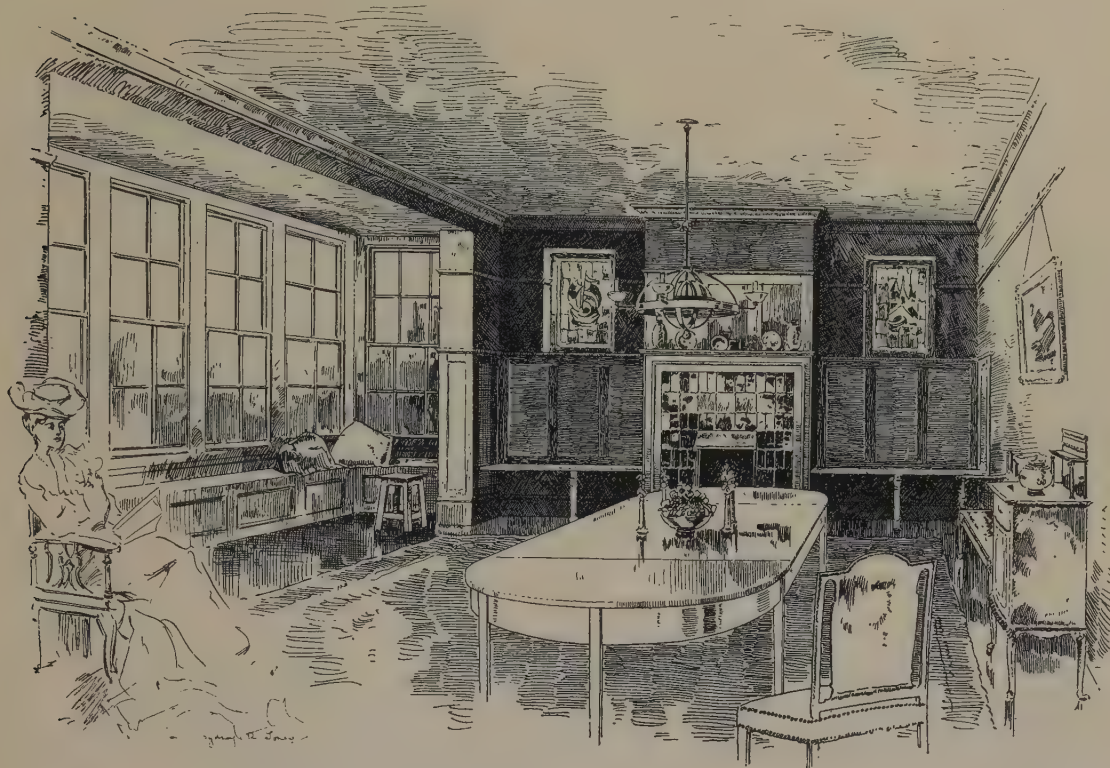


HOUSE AT CLAVERDON, NEAR WARWICK: THE HALL

HOLLAND W. HOBBISS, ARCHITECT



## *Recent Designs in Domestic Architecture*



HOUSE AT CLAVERDON, NEAR WARWICK : THE DINING ROOM

HOLLAND W. HOBBISS, ARCHITECT

rooms are planned to command a splendid view of the surrounding country, and have a south-west aspect. The house is entered through a porch, which has been made large enough to contain flowers, and leads into a small lounge hall 10 feet by 16 ft. 6 ins. An arch has been thrown across the hall in order to divide that part used as a lounge, or small smoke-room, from the entrance portion (see illustration opposite). The floor is laid with oak boards in narrow widths, and there is a stone mantelpiece at the further end. The dining-room, which is the principal room of the house, and is 20 ft. long by 14 ft. 6 ins., without the bay, is entered from the hall. The fireplace is at the end of the room; there is a seat placed in the recess on each side, the backs and sides of which, with the overmantel, are plain panelled and painted white. An antique bright blue tile is used on jambs of the well firegrate. Stained-glass windows have been placed over seats in the recesses. The large bay-window forms quite a feature in the room.

The drawing-room possesses an ingle, with a similar fireplace to dining-room, and also has a

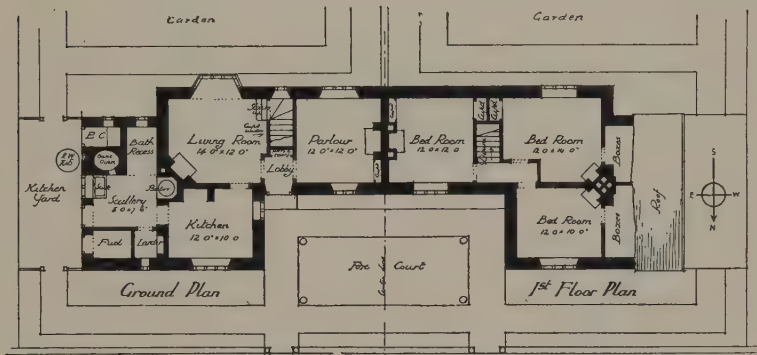


PRIZE DESIGN FOR COTTAGE AT BREDONS NORTON, GLOS.

A. DENNIS THACKER, ARCHITECT



## Recent Designs in Domestic Architecture



VIEW AND PLAN OF PRIZE DESIGN FOR SEMI-DETACHED COTTAGES AT  
BREDONS NORTON, GLOUCESTERSHIRE A. DENNIS THACKER, ARCHITECT

view over the garden.  
3. To arrange the cottages so that they do not shadow their gardens. An attempt has been made to carry on the local tradition of cottage building, and rubble stone walls have therefore been adopted with stone, slate, or tile roofs. The windows are to have wood frames and leaded lights. The walls on the inside

bay of the same proportions. The wood-work throughout the house is painted white, with the exception of the doors and staircase, which are stained dark oak. The cost of the house, which has five bedrooms, was £1,000, without the laying out of the grounds.

A short time ago a competition was held for cottages to be erected at Bredons Norton, Gloucestershire, the outcome of a movement to provide housing accommodation for students from the "Lady Warwick" and other agricultural colleges who desire to take up market-gardening as a means of livelihood on co-operative lines. Both models and drawings were asked for, and Mr. C. E. Bateman, F.R.I.B.A., the Assessor, awarded the First premium to Mr. A. Dennis Thacker, of Birmingham, for the best set of drawings submitted, and recommended his design as the best for execution. The following considerations have influenced the planning: 1. To give a sunny aspect to the principal rooms. 2. To provide these rooms with a

are to be plastered with a rough finish, and colour-washed; the woodwork to be painted white outside, and stained and flat-varnished inside. The estimated cost of the semi-detached cottages was £640, and of the single cottage £370.

On the next three pages we give illustrations of various cottages erected in different parts of the country from the designs of the architect, Mr. P. Morley Horder. The four cottages shown in these illustrations are all built of brick and rough-cast, with local red hanging tiles to gables and roof. The cottages at Upper Warlingham and Meldreth have windows with leaded lights and iron casements; but owing to the exposed situation of the cottage at Milford-on-Sea, the windows in this instance have been provided with sash frames, and also in the case of the cottage at Bledlow sash frames have been fitted along with green shutters, but without spoiling the low-cottage effect. In each case some attempt has been made to get a little garden scheme in conformity with the house. With regard to cost,





THE COTTAGE AT UPPER WARLINGHAM, SURREY



COTTAGE AT UPPER WARLINGHAM, SURREY  
P. MORLEY HORDER, ARCHITECT



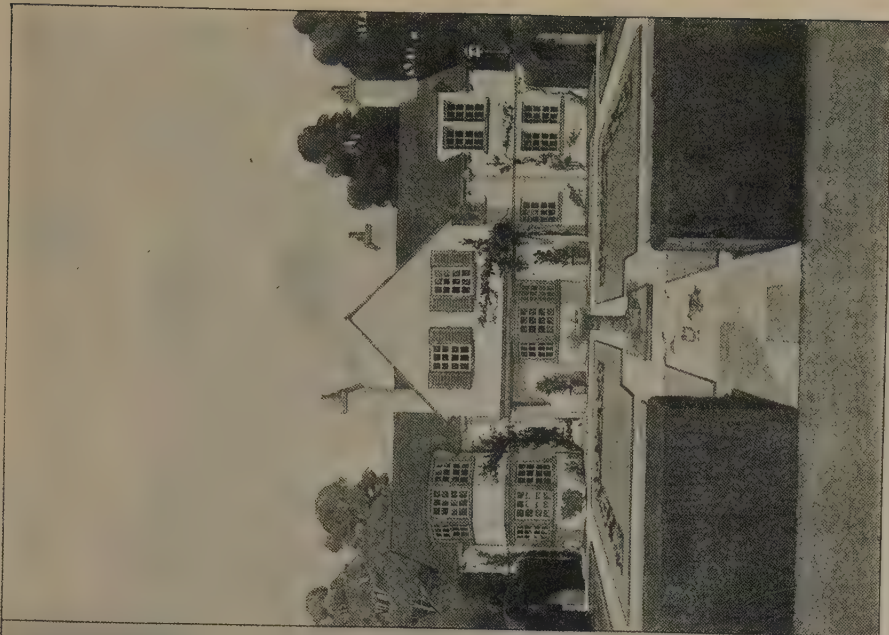
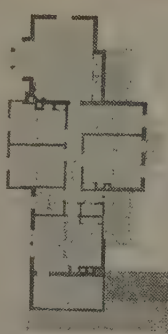


COTTAGES AT MELDRETH AND MILFORD-ON-SEA  
P. MORLEY HORDER, ARCHITECT





COTTAGE  
 BLEDLOW-BUCKS



COTTAGE AT BLEDLLOW, BUCKS  
 P. MORLEY HORDER, ARCHITECT



## *The Moreau Collection at the Louvre*

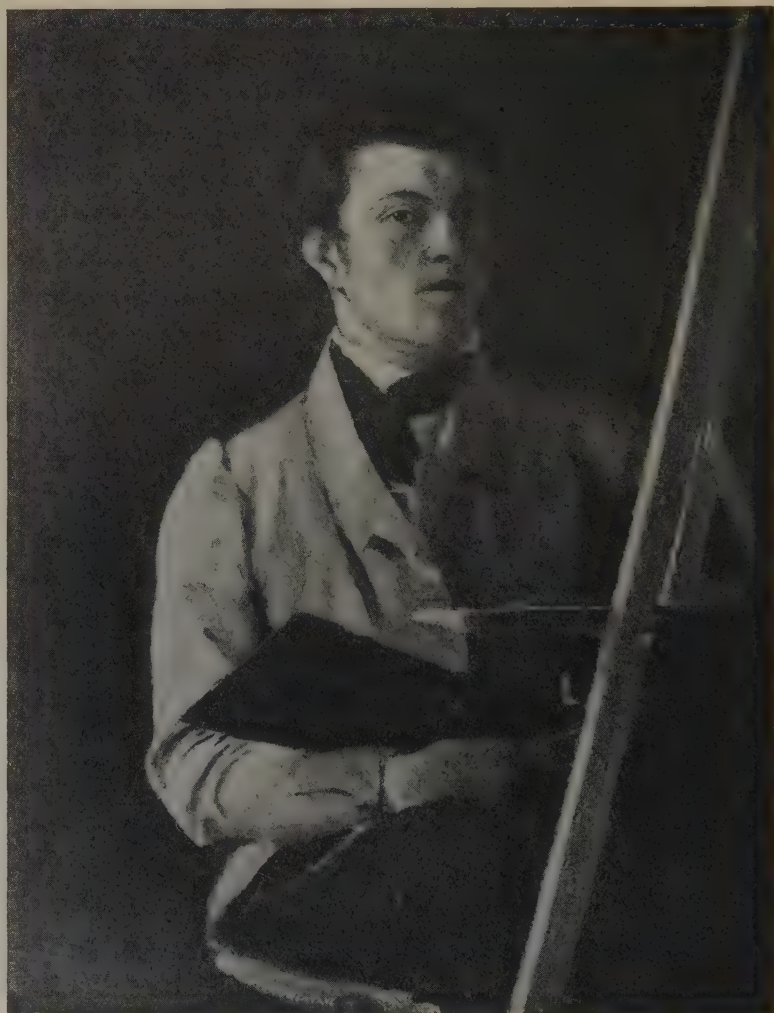
we can give this only as regards the cottage at Milford-on-Sea. The contract price for this house, which is provided with a small study in addition to drawing and dining-rooms, and has six bedrooms, a bath-room and conservatory, was £950. In this house the staircase is screened off from the hall, so that servants can get access to the upper rooms without entering the hall, thus avoiding the need for back stairs.

In an article on "The King's Sanatorium and its Chapel at Midhurst," which appeared in our January issue, the closing passage in the first paragraph conveys the impression that the prize essay in the competition instituted by His Majesty the King for the construction and working of a sanatorium was sent in by Mr. H. Percy Adams. As a matter of fact the prize of £500 was awarded to Mr. A. W. West, architect, in conjunction with Dr. Latham, a medical man, and we regret that this was not made clear in the article. We learn that Mr. Adams was not even a competitor, and that the commission was entrusted to him entirely on account of his previous work.

Owing to the Easter holidays this year falling at the end of March and beginning of April, the authorities at Burlington House have made a slight alteration in the usual arrangements for receiving works of art intended for the summer exhibition. It should be noted that nothing may be sent in on Good Friday or Easter Monday. Water-colours will be received on Thursday, March 28; oil paintings on Saturday, March 30, and Tuesday, April 2; sculpture on Wednesday, April 3. It is hardly necessary to remind artists that they may not send in more than three works.

## THE MOREAU COLLECTION AT THE LOUVRE MUSEUM. BY HENRI FRANTZ.

THE arrival of the Moreau Collection at the Louvre marks a date in French history. Not only is our great National Museum enriched, thanks to the generosity of M. Moreau-Nélaton, by a very precious collection of the works of masters already represented there, such as Delacroix, Corot, Decamps, Rousseau and Troyon, but by their side we may now see other masters, more modern and less known, who hitherto had not been admitted—in our National Museums, at any rate—into that immortality which had long been awaiting them. And, needless to say, when we see figuring among the works of the "romantic" artists, and those of the Barbizon School, the choicest produc-



PORTRAIT OF HIMSELF (1825)

BY J. B. C. COROT





FROM THE SKETCH BY J. B. C. COROT,  
IN THE MOREAU COLLECTION, MUSÉE  
DU LOUVRE.







*The Moreau Collection at the Louvre*



"ST. ANDRÉ DU MORVAN"

BY J. B. C. COROT



"LA ROCHELLE"

BY J. B. C. COROT

## The Moreau Collection at the Louvre

tions of Monet, Sisley, Carrière and Jongkind, the highly classical character of these latter strikes one again, and it is plain to see how closely they—although so long decried—are akin to their predecessors. Never was this kinship more clearly brought home to me than when I observed side by side the landscapes of Corot and Sisley and Monet, and the flowers of Delacroix and Manet.

Apart even from the definite evolution it marks in the history of French art the Moreau Collection deserves close attention by reason of the exceptional nature of the works it represents. It is indeed, perhaps, the only collection in France which, dating from the "romantic" period, was formed canvas by canvas during the lifetime of the painters. M. Adolphe Moreau, the donor's grandfather, was born in 1800, and was thus of the same period as Delacroix, Bonington, Corot and Decamps, whose friend he was. In this way he was able to acquire one by one the excellent pictures we behold to-day. In 1853 he bought the *Sortie de l'Ecole Turque*, by Decamps; the *Passage du Gué*, by Troyon; the *Prisonnier de Chillon*, by Delacroix; and the *Croisés à Constantinople*, a little replica of the big picture by the same master. After the death of this enlightened amateur in 1859, his son preserved the paternal heritage, but only added thereto a few canvases by Decamps. On his death he bequeathed to the Louvre Delacroix's famous *Barque du Dante* (1882). In his turn M. Moreau-Nélaton piously gathered in this harvest of masterpieces, promising himself to increase it still further. He added several works of the same school, and then, like the wise judge he is, came to the conclusion that there were other masters worthy of standing comparisons with those he already possessed. So, very judiciously, he acquired perfect examples

of Manet, Fantin-Latour, Puvis de Chavannes, Carrière and Cazin; and when that anthology of one hundred flawless examples of French painting of the nineteenth century was complete he offered the splendid page of art to the Louvre.

Each of these hundred pictures, each of these eighty water-colours, deserves a separate notice detailing its particular qualities. This, unfortunately, it is impossible to do here: an entire number of THE STUDIO would be necessary for the purpose. Moreover, most of the artists have been closely studied in turn in this magazine, which from the outset has made it part of its duty to spread the fame of these masters throughout the world. I will confine myself therefore to reviewing as succinctly as possible the works on view. The great name of Eugène Carrière is still fresh in the memory of all. Few of his works could better synthesise his art than the two canvases styled



"CHARTRES"

BY J. B. C. COROT





"EGLISE DE MARISSEL"  
BY J. B. C. COROT

## The Moreau Collection at the Louvre



"TÊTE DE JEUNE FILLE"

BY RICARD

*L'Enfant à la Soupûre* and *Intimité*—painting warm, transparent, discreet in its grey tonalities, and with little of the mistiness which was to come later. Carrière's exquisite spirit, expressed in its broadest manner, beams forth here in all its purity and tenderness.

Passing quickly by Charlet, of whom the little picture, *Merlin de Thionville*, tells us nothing fresh, we come to Chassériau, an artist who died very young, leaving but few works. The influence he exercised on Gustave Moreau and Puvis de Chavannes can be well understood when one studies this delicate composition of Christ in the Garden of Olives.

Corot is represented by the most important group in the collection. One would have thought it impossible that the great landscapist's fame could be enhanced to-day, yet some of the canvases dis-

played here reveal Corot in a new light. The portraitist appears in a little portrait he did of himself about 1853, and in a certain study of an Italian woman, and the delicate *intimiste* shows himself in a picture which might have been signed Drolling. There are some quite remarkable sea-pieces too. The Corot who painted, in the manner with which everyone is familiar, the landscapes of the neighbourhood of Paris was already thoroughly well represented at the Louvre, and was known to all the world. But how delightful, and how varied are these Italian landscapes; what treasures of colour in this *Château St. Ange, Rome*, in his *Vesuvius*, his *Volterra*, and other canvases in this unique series!

Delacroix, with Corot, forms the culminating point of the collection. All the manners and all the sources of inspiration known to Delacroix are here. The *Prisonnier de Chillon* and the *Turc à la Selle* eloquently proclaim the painter's intellectual affinity with Byron; a woman's head shows all the horror of the Massacres of Scio; a *Turc assis*

recalls the hours spent in the community of labour with Bonington; the *Musiciens Juifs* is a unique page out of a journey to the East; a nude woman marks once again the artist's descent from Watteau



"MUSICIENS JUIFS À MOGADOR"

BY E. DELACROIX



*The Moreau Collection at the Louvre*



"LA VALLÉE DU COUSIN"

BY C. F. DAUBIGNY



"SORTIE DE L'ÉCOLE TURQUE"

BY E. DECAMPS

## The Moreau Collection at the Louvre

and the great Flemish masters, and from the *Prise des Croisés* there breathes forth the spirit of the painter of history. Finally, let us stop a moment before this piece of still life, which is, perhaps, one of the great painter's finest bits of colour.

It gives one pleasure to find Fantin-Latour represented by a work of the first importance and absolutely final like his *Hommage à Delacroix*. In his capacity of forceful portrait-painter, Fantin bequeaths to us here the precious and characteristic presentments of Manet, Bracquemond, de Ballerø, Whistler, Legros, Cordier, Baudelaire, Duranty, Champfleury, and the artist himself. At the same time, the great painter of the nude is discovered once more in a lovely study.

So Jongkind, the *grand incompris*, is at last in the Louvre! We greet respectfully his ruins of Rosemont, and may expect to meet him again among the water-colours.

Manet, figure painter, delineator of still life and flowers, is represented by four canvases, the most important of which, *Le Déjeuner sur l'Herbe*, was, in its day, a sort of revolutionary manifesto. To-day it looks to our eyes almost like a classic, and we may perhaps be allowed to prefer some of the artist's other works; in any case it is impossible to deny its very great artistic interest.

Claude Monet, that other great prototype of Impressionism, and, like Manet, one over whom was great disputation, is present with a series of landscapes, limpid, broadly conceived, seductive in colour, and in no way clashing with the Corots hard by. Time has wrought its work, and those who years ago, at the Exposition des Refusés, hissed these works are now able to comprehend the loftiness of their character. It is indeed a triumph for those who, like Théodore Duret, struggled so long

beside Monet and Manet to witness at last this hour of victory.

M. Moreau-Nélaton has done well in finding a place for Monet's sister-in-law, Mme. Berthe Morizot, whose *Chasse aux Papillons* is instinct with the precious qualities of delicacy and charm.

The other impressionist master, Alfred Sisley, has seven landscapes, varying greatly in key, and all of the highest interest.

Ricard and Troyon take us several years further back. The woman's head, by Ricard, lacks, perhaps, the rich savour of certain of his works, such as the female portrait in the Petit Palais, but Troyon could not possibly be represented better than by so strong and luminous a work as his *Passage du Gué*.

The water-colours and drawings form an important part of the collection. It is good to find in the Louvre after all this time a master like



"FOLLES FILLES"

BY N. DIAZ



*The Moreau Collection at the Louvre*



CORDIER      LEGROS      WHISTLER      MANET      BRACQUEMOND      DE BALLEROY  
 DURANTY      FANTIN-LATOIR      CHAMPFLEURY      BAUDELAIRE  
 "HOMMAGE À DELACROIX"      BY FANTIN-LATOIR



"LE PASSAGE DU GUÉ" (1852)

BY C. TROYON

## *The International Society's Seventh Exhibition*

Eugène Boudin (1824-1898), whose name I have so often had occasion to mention in these pages. Constantin Guys, to whom *THE STUDIO* devoted an entire article, was slow to obtain recognition, but he held too high a place in the art of the nineteenth century to be omitted from representation here. Moreover, his three examples are perfectly chosen. Nor does Hervier do aught but honour to his companions; his water-colour technique is altogether admirable, worthy of its greatest exponents. Jongkind has no fewer than fourteen water-colours, all thoroughly personal in treatment, and there are eleven equally admirable water-colours by Delacroix. Lastly, one notes two drawings by Fantin, two water-colours by Harpignies, drawings by Ingres, Manet, Millet, Prudhon and Rousseau. Such is the magnificent collection which the country owes to the disinterested generosity and patriotism of M. Moreau-Nélaton.

HENRI FRANTZ.

### THE "WHISTLER" MEMORIAL.

The London County Council has allotted a space at the western end of the gardens, Cheyne Walk, Chelsea Embankment, for the erection of the International Memorial to the late James McNeill Whistler. The site is particularly well chosen, for it was close by here that the master lived, worked and died. Monsieur Rodin, who has undertaken the memorial, is proceeding with the work, and hopes to complete it towards the end of the present year. It is estimated that the total cost of the memorial will be about £2,000, and the committee invites subscriptions, which should be sent to the Honorary Treasurer, Mr. William Webb, 39 New Broad Street, London, E.C. The International Society of Sculptors, Painters and Gravers has subscribed £500 out of the proceeds of the Whistler Memorial Exhibition.

## THE INTERNATIONAL SOCIETY'S SEVENTH EXHIBITION.

THE characteristic of the International Society's Exhibition is vivacity. Its true modernity makes it the most likely place in which to find art which will live into the future. But with all the artistic energy which the Society represents, little enough of it seems expended in a search for beauty. To be startling, to be experimental, to have the scholarship of Mr. C. H. Shannon and Mr. Pryde and the sombre power of Rodin as keynotes in an exhibition, which this year has accepted nothing from outside, is remarkable enough. Invited works on previous occasions have added little. For already everybody whose aims can be identified with the objects of "the International" are included



FLOWER STUDY

BY E. MANET



## *The International Society's Seventh Exhibition*



"THE HAMMOCK"

BY JOHN LAVERY

—at least, almost everybody outside the Royal Academy. At the Royal Academy refinement in the art of painting, if nothing else, is better understood; refinement lending to beauty which, if sometimes practised at the International, would leaven wholesomely their exhibitions. To what end is the Society tending if beauty is to be of so little account? No art was ever more subject to beauty than that of their first President, and M. Rodin finds it unfailingly in other shape. For the rest, apparently there are less than a score of members and associates who make it their aim. Such a painter as Emile Claus refuses to subscribe to the painty atmosphere. Messrs. Blanche, Lavery, Sauter, Crawhall, Priestman, Cottet, Milcendeau, Walton, Nicholson, Grosvenor Thomas, D. Y. Cameron, Orpen—taking a few names—help to quiet the turbulent walls, for each of these artists approaches some aspect of life, and by reason of the affinity it has with his temperament makes it in art his own. Nature must always be accepted

or rejected, for the purposes of art, in obedience to temperament. It is a sophistry to pretend that an artist should approach nature unemotionally and as a huge still-life group. In the picture called *The Sonnet* in this exhibition a group of human figures have been arranged with all the incongruity, and more than the irrelevancy, to which we are accustomed in still-life groups. The picture bears witness to its creator's undeniable powers, but we miss in it evidence that it was called into being at the dictation of those temperamental preferences which alone lead an artist to subjects from which he can create greatly.

The painting which Emile Claus exhibits is of a fine September morning. The quietness of the morning—this is something outside a colour problem. An analysis of morning sunlight is always an achievement, but a greater achievement and fulfilment than this is the picture by Claus, with its evocation of the morning spirit.

M. Blanche is as fond of the surfaces of costly

## *The International Society's Seventh Exhibition*

material as ever Gainsborough was. In his picture, *Venetian Glass* (reproduced in THE STUDIO for August, 1905), he has permitted himself to delight in this almost entirely; and among beautiful accessories, in a skirt which is the chief of them all, we recognise an interesting French woman who has often figured in M. Blanche's paintings. The painting in this picture stands as an example by which we shall not be able to help judging the painter's craftsmanship in the future. He has gone deeper in the portrait of *Mr. Claude-Achille Debussy*. The character of his subject claiming other than a surface interpretation, this has been given with none of the aggressive brushwork which detracted from the interest of his portrait of *Thomas Hardy* exhibited last year.

As a portrait, Mr. Lavery's *Miss Mary Morgan* is one of the best things that painter has done. The charm of the "eternal feminine" went throughout Gainsborough's and Romney's paintings of women; it came down to us, and it has been lost in modern portraiture. Mr. Lavery's art has faults, but the

power to evoke this feminine charm is never absent. He is one of the few inheritors of this great tradition of English portrait-painting. He evokes this charm in a picture with a background which someone irresponsibly has defined as mud. Whatever it is, it remains part of a very economical but beautiful scheme of colour. This art has evolved from Whistler, who foresaw that in the future art might learn a beautiful economy in colour, depending for its success upon great refinement of vision—an economy which has its counterpart in the line practised by the etcher and black-and-white draughtsman, hinting at more than it reveals, and speaking of unspent resources. Such art has a secret key to our imagination for colour and form. The artist shows another canvas, an open-air subject entitled *The Hammock*, which we reproduce.

Mr. Sauter this year is experimental, and not to be frightened away from one of the most baffling problems of light that paint can attempt to deal with. Success in this would make his picture a



"THE DYKESIDE"

BY E. A. WALTON



*The International Society's Seventh Exhibition*



"MATINÉE DE SEPTEMBRE"

BY EMILE CLAUS

very remarkable one, and he has been successful. A tendency to make everything conform to the effectiveness of light colour perhaps subtracts from a victory otherwise complete. A similar tendency

is to be detected in Mr. Oppenheimer's little picture, *Lilies*, which might, but for this, be as full of power as it is of brilliant skill.

Mr. Augustus John has succeeded in making his



LANDSCAPE

BY GROSVENOR THOMAS

## *The International Society's Seventh Exhibition*

name one of those whose contributions claim the most careful attention. This success of his arises from the fact that he has never yet failed to be interesting in a canvas, though he sometimes may be incomplete or only bizarre. He contributes several works to the present exhibition; only one of them is for him of an important nature, though all of them by their accomplishment make us wonder how it was possible to continue so long the dispute as to whether he is a painter as well as a draughtsman.

Mr. Conder has in this exhibition a canvas which is a large one for him. Shapelessness in more than one of the figures is apt to make us dismiss this canvas too readily. Here a great imagination has gone astray; it has come upon reality and fought with it unsuccessfully, and a strange courage has been evinced in an attempt to make actual life conform with fantasy—which it sometimes will do with sounder drawing. It would seem that complete mastery of form is essential for the interpretation of what is actual, and, unsupported by this, Mr. Conder's great mastery of colour has been unavailing. He is wholly successful in a small picture of an imaginative order in another room.

It is as a subject-painter that Mr. C. H. Shannon

is to us most interesting. Like Watts and Burne-Jones, in each canvas he extends the boundaries of a new country which he has made his own. Here it is always the Golden Age, and in giving this name to his picture he has been happy, for as well as any that he has painted it reveals to us the splendours of that country. Here are pleasant fields, the curse of this world is removed, the supreme virtue is indolence. The sunlight is filtered through rainbows, and it steals into the cool glades to illumine with faint iridescent harmonies the nudity of happy figures—we would have written classic figures if we could, but not all of them are classic in form. A great command of colour, an imagination that finds its rest in dreams, these are the qualities that give to his art an extraordinary and personal character which makes us look for it each year as one feature of the International Exhibition.

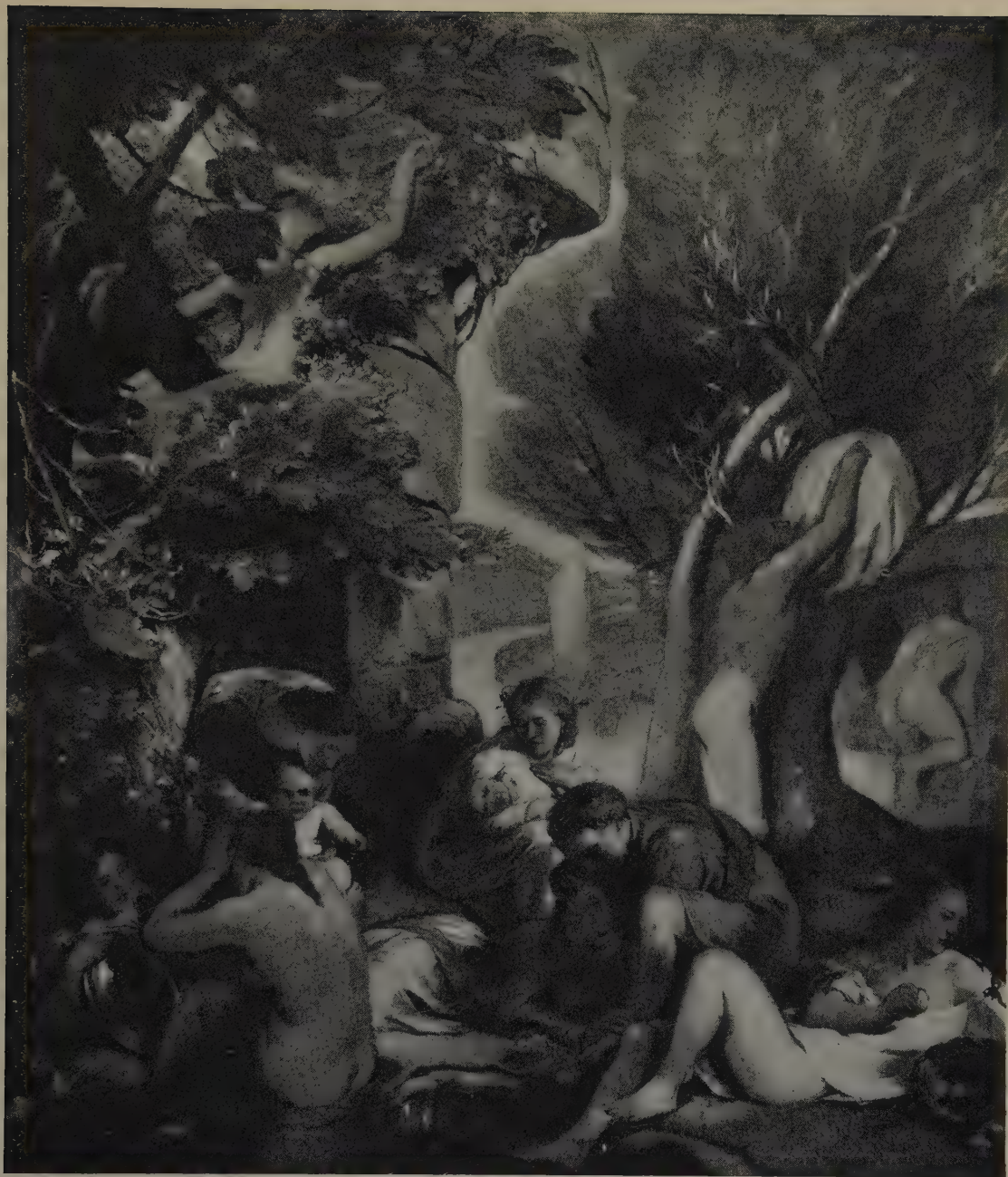
Landscape art is not so important this year as usually. There is the picture by Emile Claus which we have mentioned; a notable canvas by D. Y. Cameron called *The Clyde*; two very interesting canvases by Mr. Grosvenor Thomas, one of which, entitled simply *Landscape*, is among our illustrations, and both of which show in their softly-



"THE MAGPIE"

BY JOSEPH CRAWHALL





"THE GOLDEN AGE"  
BY C. H. SHANNON

## The International Society's Seventh Exhibition

coloured effects the poetic feeling which is characteristic of this painter. *The Dyke-Side* of Mr. E. A. Walton and *The Gipsy Camp* by the same artist, stand out as two of the finest landscape achievements in the exhibition. Mr. Priestman's *The Last Mooring-Place* is very representative of that artist. A landscape of great interest is *The Barn* by James Pryde. It represents a view, through open barn-doors, of a house romantically situated among trees—or rather the plain square house and small stretch of country, which constitute the scene, is made romantic by the painter's treatment. The whole has a theatrical effect, attractive and apparently carefully planned, and emphasised by the sides of the barn-door coming at each side of the canvas like the wings of a stage. The picture shows a habit of viewing things of the present time through eyes which are learned with the past. The temperament which gives a man this habit is not common; it gives to Mr. Pryde's paintings a rare distinction. Something of the same mood has been caught in Mr. Jamieson's *Bassin de Neptune, Versailles*; it would be difficult for a sympathetic artist to escape this mood at Versailles, and there is much else in this canvas which speaks emphatically of Mr. Jamieson's talents. Of the three contributions by Mr. Nicholson the *Portrait of Miss Alexander* is the only one that can compare in interest with the *Portrait of Mrs. Curle*, which last year added so greatly to his laurels.

Many are the paintings which claim high praise and comment in this exhibition. The beautiful art of Le Sidaner is here as effective as ever, and Charles Cottet's work, so well known to our readers, is again remarkable. There is a fine Mesdag in the exhibition and a notable portrait by Aman-Jean. George Buysse's *Morning in*

*March* admirably represents him. *The Wild Beast* by Mr. Orpen, Mr. Alfred Wither's *La Fontaine de Neptune, Carcassonne*, should in any case be mentioned, and so should *Lalage* by Mr. Francis Howard, a painting in which colour is cleverly chosen and arranged in an attempt to convey immediate pleasure. We should have liked to devote some space to the works of Messrs. C. Ricketts, Hans Thoma, Leistikow, J. J. Shannon, Ludovici, E. Dekkert and M. A. J. Bauer, and before passing to the sculpture we would also mention works by Messrs. Bruckman, Goodall, Neven du Mont, J. W. Morrice, James Paterson, F. H. Newbery, H. M. Livens, Gari Melchers, and several others. There are also exhibited in the balcony of the galleries this year a more than usually interesting series of works. The show here consists entirely



"LENDEMAIN DE FÊTE"

BY FRITZ THAULOW





"LILIES." BY  
JOSEPH OPPENHEIMER

## *The International Society's Seventh Exhibition*

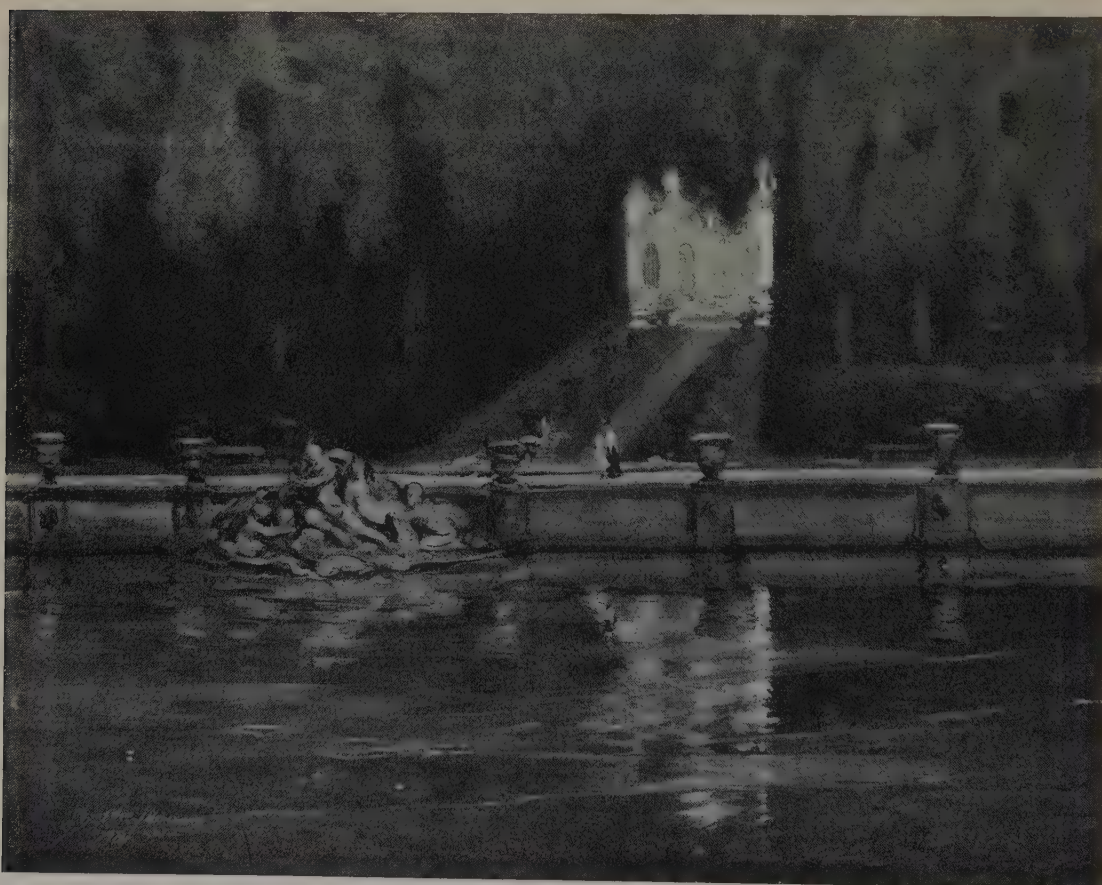
of etchings, water-colours and pastels; and Sir Charles Holroyd, Messrs. Joseph Pennell, William Strang, Timothy Cole, Louis Legrand, A. Baertsoen, C. H. Shannon, Simon Bussy, provide such examples of their diverse arts as would launch us into notes beyond the possibilities of our space if we attempted to discriminate and deal with them separately.

The three busts by the President, M. Rodin, are among the most interesting features in the Central Hall, where the principal sculpture is shown. The bronze bust of *Bernard Shaw* (see p. 150) particularly claims attention on account of the almost classic restraint of its treatment. The small bronze *Frère et Sœur*, placed in the south room, worthily represents the President's great art. Prince Paul Troubetzkoy exhibits quite a number of bronzes, including portraits of Rodin, Count Witte, and others; all his works are stamped with the vitality for which his art is notable. The emotional bronzes of E. Bourdelle, the strange and powerful little bronzes of Mr. C. Ricketts, some portrait busts

of distinction by Mr. John Tweed, the scholarly plasters of Mr. D. McGill, and such attractive works as Prof. Lanteri's *Study of a Head* and Mr. Stirling Lee's *Mrs. Cecil Hunt*, Mr. R. F. Wells' portrait of *Charles H. Shannon*, also his *Fisher Girl*, the *Horses Playing* of Mr. J. H. M. Furse, the work of Mr. C. Dressler, and works by M. Lambeaux and MM. Lucien and Gaston Schnegg, all go to make a display of much variety and power.

The decorative arts are inadequately represented as regards the number of exhibits, but of much importance is the votive lamp for Saragossa Cathedral, in bronze, silver and enamel, by Mr. H. Wilson; and the silver articles exhibited by Mr. J. Paul Cooper are good specimens of his craft.

The International has often added greatly to its interest by exhibits of works of deceased masters. This year the effect of the exhibition is unsupported in this way, except by one small charcoal drawing by Whistler and two minor works



"BASSIN DE NEPTUNE, VERSAILLES"





"THE WILD BEAST"  
BY W. ORPEN

## Studio-Talk

of their deceased honorary members, Puvis de Chavannes and Segantini.

### STUDIO-TALK

(From our Own Correspondents)

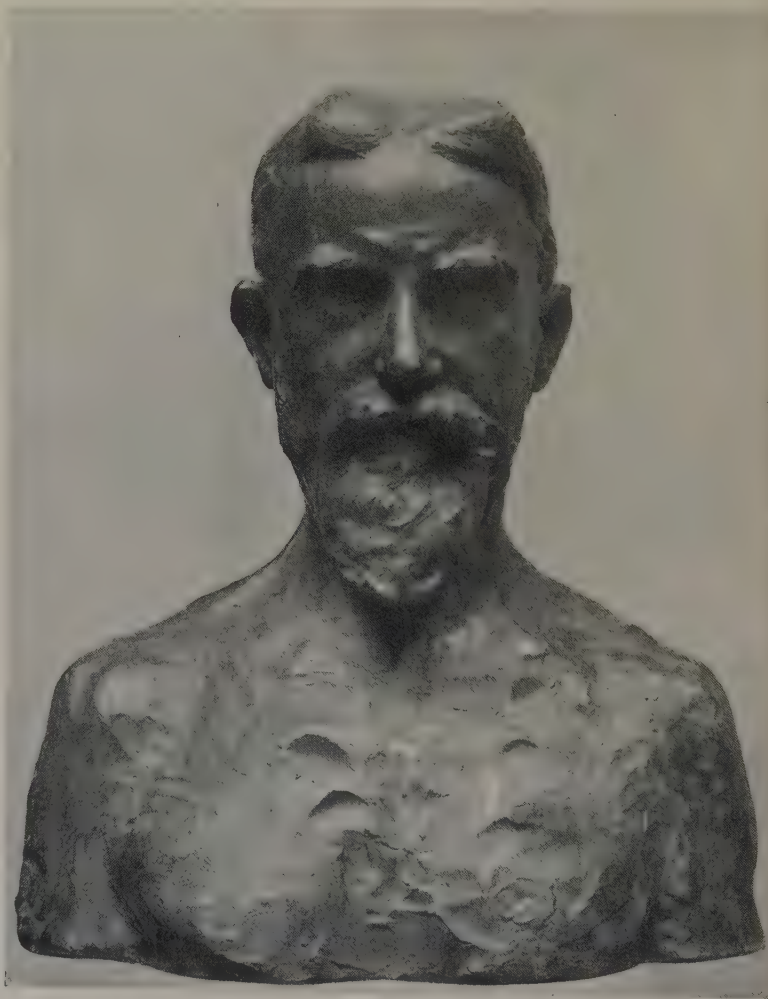
LONDON.—The last meeting of the Royal Academy for the election of an associate resulted in the choice of Mr. George Henry, a prominent member of the group of painters known as the Glasgow School.

Mr. Harold Speed's exhibition at the Leicester Galleries revealed his art in fresh fields. The Spring exhibitions gave us a hint of the new ground which Mr. Speed was breaking, but the sea-pieces, with the scope for excellent colour which they have afforded him, and many of the Italian scenes, were an interesting departure. In *The Coming of the Rain*, *Bay of Naples*; *After the Storm*; *The End of Winter*; the artist had taken up and interpreted with delicacy what for his brush are entirely new themes. The exhibition of paintings by the late James Charles, to whose art we devoted an article in our last number, was held in another part of the galleries, and for the first time a collection of works indicating the scope of his genius could be studied together.

The recent exhibition of modern photography at the galleries of the New English Art Club more than ever proved that in artistic hands photography is art. "The decisive quality is the faculty of seeing certain things and being tempted by them," as explained by Mr. Bernard Shaw in the aphorisms by him with which the catalogue was prefaced. There are, however, results to be desired in painting as the beautiful outcome of the limitations of paint and of the human hand which are irrelevant to the

art of the camera, though Mr. Shaw disparages "that clumsy tool—the human hand" as if the results desired in both cases were the same. We intend returning to the subject of this very interesting exhibition in our next number, with some reproductions from the exhibits. The exhibitors were all distinguished in photographic art: they consisted of Messrs. Craig Annan, A. Langdon Coburn, F. Holland Day, Robert Demachy, C. Puyo, Baron de Meyer and Miss Käsebier.

In the Caricature Exhibition last month at the Baillie Gallery, both forms of the art as it appears to-day in England could be studied—on the one hand the brilliant irresponsibility of "Max" Sime, Simpson and Frank Richardson; on the other the art as sedately practised in English political journalism. The latter is far too serious, apparently weighed down by political responsibility; exhibiting absolute



BUST OF GEORGE BERNARD SHAW

BY AUGUSTE RODIN



## Studio-Talk



"RIVER FRIGIDO AT MASSA-CARRARA—WINTER MORNING SKETCH"

BY ROBERT LITTLE

depression when the wrong side comes in. Using the word correctly, there is no one to-day caricaturing in the House of Commons. Those drawings we see in the papers are portraits—certainly exaggerated, sometimes to the verge of caricature, but always hugging the features of photographs which the artist and the public know in common. We think it would please the country to have the genius of, say, Mr. Sime or Mr. Richardson let loose upon the Lobby, for the art of both possesses the vitality which is indispensable.

In strange contrast to the foregoing exhibition, Mr. F. F. Foottet was exhibiting at the same galleries, in another room, paintings under the title *Romance and Symbolism*. His art is abstract; even when dealing with actual things it is dreamy, with a cold but manifest beauty in colour. The study for *May's Herald* was perhaps the best thing in the room, having in itself the quintessence of the qualities which give to Mr. Foottet's art its individuality. In a room adjoining were many attractive water-colours by Miss Beatrice Bland.

The collection of Mr. Robert Little's paintings, brought together in the galleries of the Fine Art

Society, deserves more than ordinary attention, because it proves in a definite way how consistently he observes those rules of practice which he has laid down for himself. He is guided evidently in all he does by a desire to realise the deeper sentiment of Nature, rather than to present her commonplace, or to show her simply under her every-day aspects. So he gives to the subjects he selects a special degree of consideration, and brings them, as far as possible, into agreement with what he rightly conceives to be correct pictorial principles. Yet his work is free from a set mannerism; individuality it certainly has, and definiteness of view, but it does not repeat mechanically a few limited ideas. On the contrary, its variety is one of its best attributes, and one of the chief sources of the artist's success. A fine designer, a sensitive colourist, a robust and expressive executant, he is able by virtue of his admirable sense of decorative fitness to use very dissimilar types of material to absolute advantage, and to find in them all the opportunities he desires.

The Royal Society of Miniature Painters' twelfth annual Exhibition at the Modern Gallery was this year of wider and more varied interest. Mr. Lionel

## Studio-Talk



"SAN GIORGIO MAGGIORE, VENICE"

BY KATHARINE L. KIMBALL

Heath and Mr. Alyn Williams continue to set a sound standard for other exhibits. The attractive *Gipsy* of Mr. Hal Hurst was a little triumph; amongst other work of much interest was that contributed by Mr. Charles Spencelagh, Mme. Debille-mont-Chardon, and the exhibits of Misses Bennett, B. Johnson, Lilian Wright and May Bridgman. Mrs. Lee Hankey's *Miss Sylvia Grenfell* called for particular mention.

The pen-and-ink drawings by Miss Katharine L. Kimball here reproduced, are among that artist's recent achievements. Miss Kimball is an American; she held her first exhibition in London some five years ago (see *THE STUDIO* for May, 1902), and since then has been principally occupied in illustrating topographical books and articles in the American magazines.

The tablet designed by Mr. Henry J. W. Wilkins, of which we give an illustration, commemorates the recently celebrated tercentenary of the foundation of the Addey and Stanhope School, New Cross. The centre panel was modelled by Mr. Wilkins and executed in metal by Messrs. Sheldon, Melloy & Co. The oak frame and carving was executed by Mr. J. Thorn.

The Society of Women Artists' Exhibition for 1907, at the Suffolk Galleries, included some very accomplished and some rather indifferent work. The *March Winds* of Mrs. F. M. Unwin, both from a technical standpoint and from the point of conception, was a notable little painting; Mr. S. E. A. Jardine's *St. Valéry-sur-Somme*, Miss Dora Goddard's *The Church by the Sea*, Miss Dorothea Sharp's *When the Year's at the Spring*, Miss Marian Vicary's *Field Daisies*, and the very delightful etchings of Miss M. A. Sloane were works which in any reference to the exhibition demand recognition. The clever pen drawings of Miss Farmiloe were also an interesting feature.

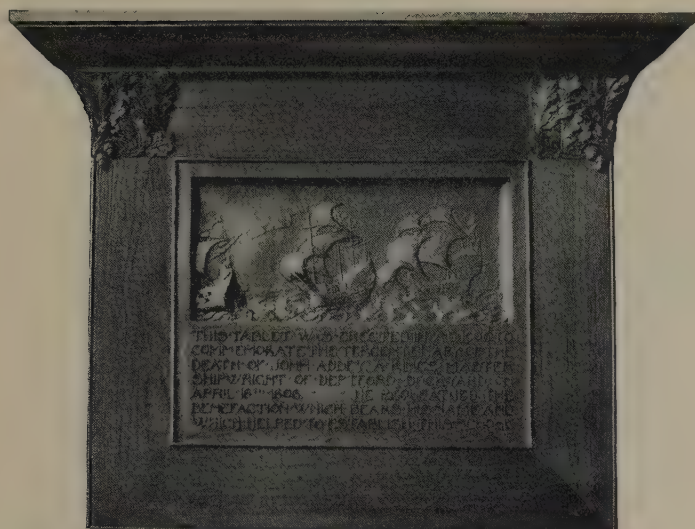
**G** LASGOW.—At the recent exhibition at T. & R. Annan's Galleries, where Miss Jessie M. King showed some fifty examples of her latest work, it was not the familiar imaginative black-and-white, nor the



"NOTRE DAME, PARIS"

BY KATHARINE L. KIMBALL





MEMORIAL TABLET AT ADDEY AND STANHOPE SCHOOLS, NEW CROSS  
DESIGNED BY H. J. W. WILKINS

illuminated pen-and-ink drawings that attracted most notice, but a series of delicately coloured sketches, in which, for the first time, the artist has made a serious and successful effort at expression in the medium of water-colour. In *The White Rabbit* the combination of grey, blue and yellow is decoratively perfect; in *Yellow Rose* the gold that is such a feature in some of the artist's illuminated work is here translated into yellow, and gives a distinctive note amongst the sensitive greens, blues and greys. A stronger note is struck in *By the Sea*; a lone maiden sits silhouetted against a deep blue sea and dark grey sky, with a wild tangle and clump of briar roses all round. In *Auribeau*, an unfinished sketch in colour, Miss King shows a genius for architectural drawing. Altogether it looks as if the artist is entering on a new development in which there will be more extended scope for a wonderfully fertile imagination.

J. T.

PARIS.—When the Scandinavian artist, Mme. Anna Boberg, held an exhibition of her works here in 1905, she at once gained the favour of the Parisian public, and now after the lapse of eighteen months we have

had the pleasure of finding her here again, at the Galerie des Artistes Modernes, displaying the same qualities and individuality as on that occasion. She has set up her easel in the Lofoden Islands, a region hitherto unexplored by painters, and has rendered with striking fidelity the quite extraordinary aspects of this wild and desolate region, whose sole inhabitants are a hardy race of fishermen descended from the Vikings of old.

The second exhibition of the Société de la Peinture à l'Eau contained a number of noteworthy works. Fernand Khnopff's *La Cathédrale* is remarkable for its great depth of feeling, and among

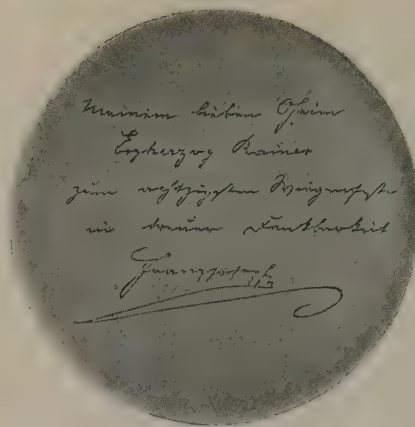
other foreign artists who captivated us, let me first of all name Mr. J. S. Sargent, who contributed some dazzling visions of Venice, Spain, and Africa, all distinguished by a technique both facile and rich. Charles Bartlett; the Russian Benois; Cassiers and Charlet, both Belgians; Gay, the American, who although he has only recently taken to water-colour, has succeeded perfectly in that medium; finally, East, a master in this medium—these artists together formed an interesting phalanx among the contributors. Along with them we must not forget the Frenchman, Luigini, sure in his technique and revealing more and more individuality in his work; Auburtin, who contributed a large portrait; Bottini; Bracquemond, who sent a fine decorative panel;



"HARBOUR IN THE LOFODEN ISLANDS"

BY ANNA BOBERG

## Studio-Talk



MEDAL COMMEMORATING THE 80TH BIRTHDAY OF H.I.H. THE ARCHDUKE RAINER  
(See Vienna Studio-Talk.) BY PROF. R. MARSHALL

colours grows day by day more vigorous and prepossessing. A veritable *tour de force* was M. Gabriel Rousseau's canvas, *Paris vu des Toits du Louvre*, and equally delightful to my mind was his *Grand Palais illuminé*. Tony Minartz specialises in the nocturnal

Mlle. Crespel and Lucien Simon, whose talent is ever preparing for us some fresh surprise.

The Société des Peintres de Paris Moderne, reinforced by some new adherents of note, has been holding an important exhibition at the Grand Palais. This group is full of activity, and though representing many diverse tendencies and schools, devotes itself with one mind to commemorating the notable aspects of Paris. M. Grillon showed, along with other pictures, a delightful park scene; M. Jules Adler some faubourg views, notable for their breadth of treatment, their fine feeling and fidelity to life. Notre Dame and the surrounding *quartiers* have occupied M. Boggs, and in depicting our squares and parks some charming work has been done by M. Coussetière. M. Prunier's handling of water-



WOOD ENGRAVING BY W. KLEMM  
(See Vienna Studio-Talk.)



WOOD-ENGRAVING BY W. KLEMM  
(See Vienna Studio-Talk.)

aspects of Paris, which he has studied and expressed to perfection. Raffaelli and Houbron were, of course, represented, and both in a way that did them justice.

M. Chevalier has been holding a collective exhibition of his works at Petit's, most of them coast scenes from Vendée and Normandy which have a special attraction for this painter. M. Chevalier has for many years been a constant exhibitor at the Nationale, to which he yearly contributes two or three canvases, but his reputation cannot but gain by this bringing together of a large number



## Studio-Talk

of works which, though most of them derive their inspiration from the same places, nevertheless disclose great variety in their effects.

Russian art seems to be much in favour here of late, to judge by the success first of the exhibition at the Grand Palais a short time ago, and now of one which Alexandre Borissoff has been holding at the



WOOD-CARVING : PANTHERS

BY FRANZ BARWIG



WOOD-CARVING : TRAMPS

BY FRANZ BARWIG

Galerie des Artistes Modernes. If the *métier* of this artist is not always very alluring, the fault must be put down to the physical difficulties he has had to contend with, for this most conscientious painter did the greater part of his canvases in the open air, under climatic conditions so unpropitious that his colours sometimes froze. His paintings faithfully represent the arctic landscapes he has explored since 1898, when he took up his abode in the polar regions of Novaya Zemlya and the Kara Sea.

VIENNA.—The medal of which we reproduce the obverse and reverse opposite was recently modelled by Prof. Rudolf Marschall in pursuance of a commission from H.I.M. the Emperor Francis Joseph, who desired thus to commemorate the eightieth birthday of the Archduke Rainer, his uncle. The portrait of the Archduke was modelled direct from life, His Imperial Highness having given the Professor several sittings for this purpose. The reverse of the medal is a facsimile reproduction of a dedication in the Emperor's handwriting. Of this medal only a small number were struck for distribution among members of the



WOOD-CARVING : GROUP OF PELICANS

BY FRANZ BARWIG



WOOD-CARVING : MARABOU AND MONKEY  
BY FRANZ BARWIG

Imperial family and high dignitaries of the Court and State.

Walter Klemm, though quite a young man, has been very successful with his coloured wood-engravings. Many of the chief continental private collectors have bought his prints, as also have the directors of the Imperial Library and Albertina, Vienna, and the Munich, Dresden and other galleries, for their collections. Klemm is only twenty-four. He studied at the Kunstgewerbeschule, Vienna, under Professors Kenner, Moser and Myrbach. Having completed his studies under these most capable teachers, Klemm in company with Carl Thiermann, another young wood engraver of kindred leanings, settled down in the delightful village of Libotz, near Prague, which is the centre of a

number of picturesque villages. Klemm seems to have a preference for animals, while Herr Thiermann prefers the scenery of town and village. A series of coloured woodcuts depicting old Prague are fine examples of the latter's work, and he, too, has met with recognition from collectors, public and private. Both have begun well, and as both are filled with the true sentiment for art, and have learnt in the school of life as well as in the art schools, there is a good future for them.

Franz Barwig, of whose carvings we give illustrations, is a native of Moravia. Though wood offers wide scope for the craftsman's talent, yet it is strange that so few have perceived the possibilities held out to them. Barwig stands in the foremost rank of wood-carvers, or, as I should prefer to say, wood-sculptors. He was born with an inherited love for this kind of work ; before ever he had a single lesson about it, he cherished a longing to be a wood-sculptor. He was apprenticed to a maker of wooden crosses and figures of saints in a little village in Moravia, who had no idea of anything but Gothic, and when he finished his term he made his way to Vienna, and became a student at the Imperial Arts and Crafts School. Both during his student-days and afterwards he used to study at the Zoological Gardens in Schönbrunn, where he spent many happy hours following the animals in their



"ON THE AVEN, BRITTANY" (COLOURED DRAWING)

BY R. KONOPA





"UNDER THE ELMS"

BY J. J. BEYER

movements, learning their ways and learning to understand them. The results of this system of close observation are seen in the figures we reproduce. Barwig carves all his figures from life. It seems a pity that there are so few artist-craftsmen who devote themselves to this work. It is the old question of demand and supply. So long as people are content to buy imitations because they are cheap, such men as Franz Barwig have little acknowledgment materially. Artistic success he has met with on all sides; he is a prominent member of the Hagenbund, and it is significant that he is employed by the Education Department to make models for the Fachschulen.

The twenty-first exhibition of the Hagenbund though small was interesting, and showed an advance on previous ones. Louis Corinth, a leader of the Berlin Secession, was one of the guests and exhibited several works, a portrait of Konrad Ansoerge attracting much attention. Among the other guests Victor Stretti exhibited some coloured etchings, warm in tone and fine in drawing. The

"Jungbund" were also guests and were fairly represented, their part of the exhibition being arranged by the architect, Oskar Laske, who also exhibited several etchings showing considerable merit, temperament and delicacy of conception. Alexander Wilke sent some coloured drawings full of humour and vigour, while Adolf Gross exhibited some delicate *motifs* in pastel.

Of works by the members of the Hagenbund Herr R. Konopa's *On the Aven, Brittany*, is full of strength, yet poetical in conception. The tones are grey, verging to grey-blue. Hugo Baar's idyll, *Abend im Herbst*, pastel, is a charming piece of farmyard life, with a fine sense of atmosphere, which one also noticed in his *Herbst*. His oil painting *Waldandacht* has been acquired by the Government for the Modern Gallery. It depicts a wood of pines, of which only the stems are to be seen; in the foreground is a wayside crucifix, behind which is the path through the wood. Ludwig Kuba's *Garten im Frühling* breathes of spring, with tender young roots sending forth their first shoots. His portrait



## Studio-Talk

of *Fürstin Sch*— is finely composed, and his *Children in a Garden* charmingly expressed.

Alexander Goltz's oil painting *Prachatitz* (a lovely spot in Bohemia) is very felicitous. The fine tall alders in full bloom make a graceful foreground, while behind in the distance is the village nestling against a background of low hills. Max Kahrer's *Winter in der Au* shows the meadows in their sadness, grey and grey-brown tones are reflected in the sad waters, and grey and grey-brown are the trees. Joseph J. Beyer's pastel called *Under the Elms* depicts such a scene as one may behold any summer's day in the Prater. Here the joy of life finds eloquent expression. A feeling of freshness pervades the scene and the atmospheric qualities are admirable.

Gustav Bamberger exhibited a striking picture of the *Votive Church* in Vienna, the fine Gothic architecture being faithfully but not slavishly rendered. Franz Simon's coloured etchings deserve praise, as does Emanuel Hegenbarth's *Lagernde Rinder*, where weary oxen are depicted at rest in the meadows. Henryk Uziemblo's pastel, *Mitternacht*, is full of "Stimmung," as is Ferdinand Michl's *Ringelspiel in Jardin Luxemburg*. Walter Hampel contributed four pictures, all in tempera, and all showing that fineness of conception, choice of *motif* and delicacy of treatment of which he is so eminently a master; and August Roth, a charming picture of children bathing.

There was but little sculpture exhibited. Among the exhibitors Josef Heu deserves a foremost place for his portrait bust in marble of *Fräulein Elsa Galafres* and his *Nacht-*

*wächter*; Michael Powolny's portrait statue shows fine manipulative treatment, and Emmerich Simay in his *Familienglück* (bronze), again shows what a close observer he is of monkey-life. The exhibition was arranged by Josef Urban, who in the course of a few days had to transform the stage of the Meunier Exhibition into this one, and did his work exceedingly well. A. S. L.

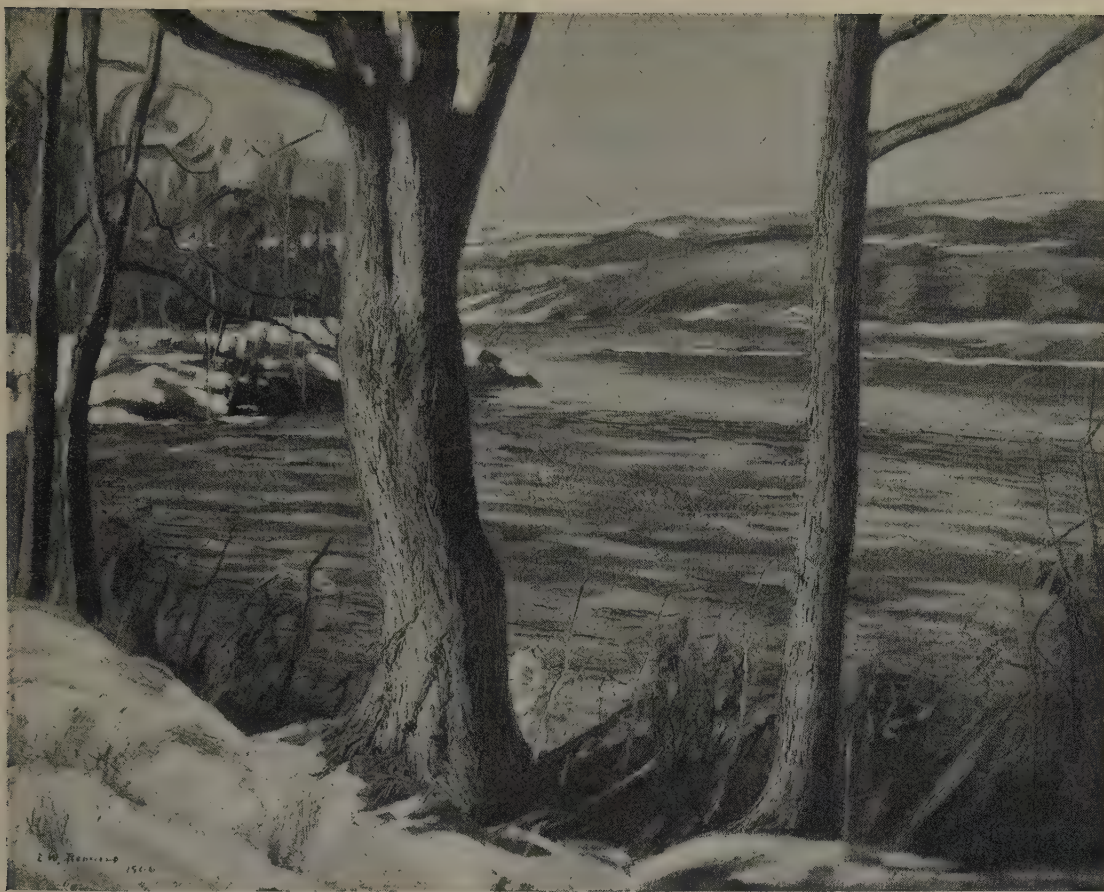
PHILADELPHIA.—The rapidly growing importance of Philadelphia as a centre of artistic endeavour in the United States was most conspicuously shown in the eighteenth annual Exhibition of Oil Paintings and Sculpture recently held in the galleries of the Art



"PRACHATITZ, BOHEMIA"

BY A. D. GOLTZ





"THE OLD ELMS"

BY ED. W. REDFIELD

Club. Of the one hundred and ninety-nine pictures selected by the jury, a very large proportion were the work of local artists. This is a gratifying fact to note, as it has been found necessary in most of the previous exhibitions, in order to keep up the standard of excellence, to draw extensively on the offerings of outside talent. This year, however, the jury found that much of their most interesting material was right at hand, consequently the assemblage of good pictures by painters resident in this city bears evidence of a distinct advance on the lines of æsthetic achievement. As usual with most picture shows in America, the greater number of works were examples of landscape painting, a form, or, perhaps one might say, a phase of art apparently growing out of national conditions and temperament. Also must be noted, not only in this exhibition, but in general, an absence of the rank colour and crude daubing too often dignified by the name of impressionism. Portraits were few but creditable, a great relief from the tiresome and aggressively personal note of many recent exhibitions. Special mention must be made of an

excellent portrait of the *Hon. John R. Read*, ex-President of the Art Club, painted by Mr. John Lambert, and acquired by the Club; another, by Mr. Carrol S. Tyson, junr., entitled *My Father*, careful and conscientious in treatment and quite convincing. *Pomona*, by Mr. Frank W. Benson, to whom was awarded the gold medal of the Art Club, an allegorical subject of a handsome young woman bearing in her arms masses of rich fruits, seems quite worthy of the honour, and makes an effective *point d'appui*, with its fine *mélange* of colour, in the decorative scheme of the surrounding pictures. Another highly attractive work near this demands attention, *The Mother and Child* of Mr. Hugo Ballin, a large canvas beautifully glowing with the warm tones of the flesh, besides being delightfully sentimental in subject and masterful in treatment. Miss Mary Cassatt was represented by a study of flesh tones, quite characteristic, entitled *Après le Bain*, very successful in technique, if not altogether suggestive of much sentiment. The desert of the Far West, swept by wind and raked by ever-moving cloud-





PORTRAIT OF MRS. JOHN F. LEWIS

BY CECILIA BEAUX



PORTRAIT OF THE REV. ENDICOTT PEABODY

BY JOHN S. SARGENT, R.A.



## Studio-Talk

shadows, was admirably represented by Mr. Albert L. Groll in *Arizona, Clouds*. The architectural vistas on the rivers of Belgium frequently afford charming *motifs* to the sketcher alive to the picturesque possibilities of buildings by the water-side. Mr. Henry B. Pancoast, in his work entitled *On the Schelde, near Antwerp*, illustrates this in a capital way, and at the same time succeeded in getting artistic results. Charming in colour and effect was Mr. Colin Campbell Cooper's *Street in La Rochelle*. Mr. Fred. Wagner's picturesque *Old Market Sheds, Philadelphia*, serves to remind us that it is not necessary to go far abroad for interesting subjects of character. Especial mention should be made of a fine piece of landscape painting by Mr. Edward H. Potthast entitled *The Swiss Alps*.

The one hundred and second annual exhibition of the Pennsylvania Academy of the Fine Arts did not seem to be in the least a departure from the high standard of excellence established by those of the last four or five years. In fact, in one respect it showed a notable advance, and that is in the larger number of works in sculpture by living artists displayed. This is due to the management

of the Academy making a special effort to have an adequate representation of the current plastic art of America, which in many exhibitions receives, perhaps, insufficient attention.

Works in water-colour, pastels and black-and-white were reserved for another show to open this month. Four hundred and eighty-two oil paintings, and one hundred and thirty-five pieces of sculpture were accepted by the jury or solicited by the management. The galleries of the Academy, while quite spacious enough for general purposes of exposing pictures, seem rather limited when it comes to finding room for large groups of sculpture, consequently the more important works in that branch of art that were placed were rather handicapped by want of sufficient space. The position of honour in the long picture gallery was occupied by Whistler's portrait of *Count Robert de Montesquiou de Ferensac*, lent by Mr. Richard D. Canfield. Another Whistler portrait, that of *Sir Henry Irving in Character Costume*, and lent by Mr. George C. Thomas, was the principal attraction of one of the smaller galleries. Both are in his characteristic manner, and so well known as hardly



"CONFIDENCES"

BY WALTER MCEWEN

## Studio-Talk



"THE MOTHER"

BY WM. M. CHASE

to need further comment. The portrait by Mr. John Singer Sargent of *The Rev. Endicott Peabody*, headmaster of Grotton School, in Massachusetts, looked like a successful one, and was very impressive in drapery of academic robes. Mr. William M. Chase, in the group of portraits entitled *The Mother*, did not appear to have lost any of his habitual facility of handling light and delicate colour schemes, and certainly succeeded in putting before us a beautiful representation of three charming personalities. His portrait of *Mrs. Horace Jayne* also showed him at his best, and gave one a most attractive impression of a beautiful woman. Miss Cecilia Beaux's portrait of *Mrs. John F. Lewis* showed marked freedom of handling and bold brush-work quite delightful to painters and yet not overdone in the estimation of the laity. A portrait group by Mr. Carroll Tyson, junr., challenged attention by the novelty of the placing the figures in the canvas and yet was very successful. Mr. Joseph de

Camp's portrait of *Dr. Horace Howard Furness*, painted for the permanent collection of the Academy, while not a large canvas, showed the author of "Variorum Notes" on Shakespeare's plays in the scarlet robe of an Oxford D. C. L. An excellent portrait of *Joseph Wharton, Esq.*, by Mr. Julian Story, deserves special praise. A capital piece of character painting by Mr. John Lambert is *Albert Chevalier as 'Awkins*. Artistic in conception, direct in execution, every touch of the brush telling with magical effect, the work easily took rank with anything in the exhibition. In *The Last Supper* by Gari Melchers, a large canvas crowded with figures



"THE YOUNG MOTHER"

BY GARI MELCHERS





"BEATRICE." BY  
SERGEANT KENDALL

## Reviews and Notices

bathed in a mellow light proceeding from the central figure of the Christ, we had yet one more interpretation of the scene so often painted in so many different ways. His *St. Gudule* and *The Young Mother*, both reminiscent of Holland, are highly decorative in treatment. In *A Thread of Scarlet*, Mr. Hugh H. Breckenridge gave us a most interesting study of reflected rosy light on the figure of a young girl. Among other notable works were Mr. W. McEwen's *Confidences*, Mr. Sergeant Kendall's *Beatrice*, and a landscape by Mr. Redfield called *The Old Elms*. In the display of sculpture, Mr. Charles Grafty's portrait busts of *Dr. Joseph Price* and of *Edwin Swift Clymer*, showed excellent character modelling without losing force in rendering of details. Mr. Frederic G. Roth's wonderfully realistic *Polar Bears* revealed careful observation and patient study of the habits and movements of these animals. E. C.

### REVIEWS AND NOTICES.

*The Alhambra*. By ALBERT F. CALVERT. (London and New York: John Lane.) 42s. net.—Amongst the many deeply interesting relics of their art left behind them in the Peninsula by the Moors the noble Acropolis of Granada, known as the Alhambra or the Red Castle, will ever, in spite of its lamentable state of decay, take first rank, on account of the combined strength and symmetry of its architecture, the exquisite beauty and variety of its ornamentation, and the thrilling memories with which it is associated. Mr. Calvert has a profound knowledge of the Alhambra as it is now and as it was at every stage of its chequered life-story, and he has the gift of imparting that knowledge in an impressive and satisfying manner. True he lays great stress in the Preface to his first edition on the fact that he has given pride of place to the pictorial side of his volume, making his chief appeal to the public by the beauty and variety of the illustrations he has collected, which include nearly 500 reproductions in black-and-white of details of architecture, and over 100 in colour of typical decoration. For all that, however, those who master the letter-press will not have much left to learn, for in every case the writer goes to the very root of the matter. He is not content, for instance, with describing results, he defines causes with remarkable lucidity, as when he sums up the principles that governed Arab decoration, pointing out, for instance, that it arose naturally from the construction, and that the colours used were in every case the primary ones. In dwelling on the inscriptions everywhere abounding in the Alhambra, he emphasises the fact

that they are so harmonious and interweaving that they are never out of place, but present always an unsatiating charm, and he tells how the deciphering of one of them by an Arabic scholar revealed the true purpose of a beautiful niche that had long been supposed to be a mere receptacle for the slippers of worshippers.

*Auguste Rodin*. By FREDERICK LAWTON. (London: T. Fisher Unwin.) 15s. net.—Although it cannot be claimed for the author of this new and richly illustrated work on the great French sculptor, that he has contributed any original criticism to the vast mass of literature on his subject already in circulation—he is too enthusiastic a hero-worshipper for that—his book is a notable one, for he has had the great advantage of the assistance of Rodin himself, who in the course of many conversations supplied him with various details of his career not hitherto made public, and also lent to him a number of private letters and other documents. Stress, strain, and struggle have been from first to last the dominant characteristics of the life of a man who stands almost alone amongst his contemporaries as a realistic exponent of plastic art, and who in spite of the great value of everything from his hand, and the high position he occupies as President of the International Society of Sculptors, Painters, and Gravers, is not even now in what can be called easy circumstances, a fact that, however it may affect the artist himself, greatly adds, of course, to the fascination of Mr. Lawton's narrative, which is full of interest from beginning to end.

*The Cathedrals of England and Wales*. (London: Cassell & Co.) Two vols. 21s. net.—Founded on the well-known compilation of Professor Bumpus, published many years ago under the same title, these two copiously illustrated volumes embody the results of recent research, and include, with complete histories of the older foundations, accounts of the modern cathedrals of Liverpool, Truro, etc. The new editor—whose name, by the way, is not given—lays stress on the fact that respect for past traditions is of comparatively modern growth, pointing out that early English builders “felt no compunction in making away with the Norman work of their predecessors,” and adds that “although, out of deference to some great master-builder whose influence survived his death, an unfinished scheme was occasionally continued in accordance with the original conception, the same indifference to earlier work which characterised the creators of the first Pointed style was betrayed by their successors.” This would, of course, account for the loss of much that might other-



## Reviews and Notices

wise have survived ; and how well founded is the suggestion is proved again and again in the text in the history of the great cathedrals, notably, to quote but one case in point, in that of York Minster, which suffered greatly at the hands of successive occupants of the see, Archbishop Romanus having removed the nave of Archbishop Thomas's building to erect one that he himself considered more suitable, whilst later the beautiful choir was pulled down to be replaced by another, considered more in harmony with the later Chapter House.

*Costume: Fanciful, Historical and Theatrical.* By MRS. ARIA. (London: Macmillan.) 10s. 6d. net.—Although it was, of course, impossible within the limits of a single volume to deal at all exhaustively with so complex a subject as costume, the author of this little book has managed to include in it a great deal of information that will be found most useful to professional and amateur actors and actresses, as well as to those who seek guidance in the difficult decision what to wear at fancy dress balls. Mrs. Aria has, as is well known, devoted herself for many years to the study of dress, and in the present instance she has secured an able collaborator in Mr. Percy Anderson, whose illustrations in colour, especially the *Coquelin as Cyrano de Bergerac*, the lady in an ornate twelfth-century costume, the girl of the eighteenth century, and *In China of Old* are thoroughly satisfactory. It is a pity that there is no index to what is primarily a book of reference, but this is an omission that can easily be remedied in the new edition which is pretty sure to be called for.

*Illustrated Catalogue of a Loan Collection of Portraits of English Historical Personages who died between 1714 and 1837.* (Oxford: The Clarendon Press.) Deeply interesting as were the memorials of the two first Exhibitions of Historical Portraits held in Oxford, the present volume is even more valuable to the student of Art, for it deals with the Golden Age of painting in England, of which a brief account is given in an introduction by Mr. Lionel Cust, and includes reproductions of famous portraits by Sir Joshua Reynolds, Romney, Hoppner, and others of lesser note, who yet aided in winning for their native land a higher position in the art world than it had before attained. Very specially noteworthy are Reynolds' noble Portrait of Edward Gibbon, in which, as Rogers justly said, the oddness and vulgarity are refined away whilst the likeness is perfectly preserved ; Romney's sympathetic interpretation of John Wesley, painted in 1789, when the great preacher was 85 years old ;

and the Sir Thomas Le Breton of Lawrence, one of the most pleasing of that prolific master's numerous works. Less satisfying from the æsthetic point of view, but for all that of no little historic value, are Richardson's Portrait of the poet politician, Matthew Prior ; the anonymous Portrait of George Whitfield, the kindred spirit and fellow-worker of Wesley ; the David Garrick of Robert Edge Pine, and the Dr. Henry Sacheverell of Thomas Gibson, painted when the famous High Church orator was in his prime.

*The Golden Days of the Renaissance in Rome.* By RUDOLFO LANCIANI. (London: Constable.) 21s. net.—A devoted lover of the Eternal City, saturated with knowledge of her past and in intimate touch with her present, the learned author of this deeply interesting and copiously illustrated study of her golden age has, fortunately, remembered that all his readers are scarcely likely to share his exceptional erudition. He preludes his account of the leading spirits of the Renaissance with a brief summary of the history of the hundred and fifty years that preceded the great awakening. Beginning with the reluctant return from Avignon to the capital of Pope Gregory XI., who is said to have been so deeply affected by the change that he died of grief, Professor Lanciani gives a vivid picture of the transition time that forcibly illustrates the truth of the proverb, "It is ever darkest before the dawn." He remarks that it was the jubilees which struck the note of progress ; for in preparation for them the streets were made passable, the bridges were repaired and the houses disinfected ; and he describes with considerable detail the state of the city and the mode of life of the people on the eve of the accession of Paul III., giving due honour to the noble courage and ardent charity of his worthy forerunner, Alexander VII. It is really in this elaborate introduction to his main topic that the Professor best proves his originality of thought and literary skill, for in the chapters on Michael Angelo, Vittoria Colonna, Raphael and Agostino Chigi, whom he has chosen as especially typical of the time at which they lived, he is traversing ground that has been thoroughly dealt with by many an expert pen. The concluding paragraphs are indeed almost puerile, for, for some reason not apparent to the reader, the author winds up his consideration of the golden days of the Renaissance with a eulogy of Victor Emmanuel that appears singularly out of place.

*The Rubaiyat of Omar Khayyam.* Translated by EDWARD FITZGERALD, with designs by FRANK BRANGWYN, A.R.A. (London: Gibbings & Co.)

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—In the interesting essay that serves as Preface to this new edition of Fitzgerald's famous translation of Omar Khayyam's wonderful poem, Mr. Jacobs endeavours to explain why of all the poetry of the East, that of Persia alone has made for itself a home on English soil. He suggests that it is only when Persia comes in touch with Islam that a tone of mind is produced analogous and sympathetic to the European, and he points out that the two forms of thought now so strongly represented in England—Agnosticism and Theosophy—are both represented in Persian poetry, concluding by declaring that it is for this reason that the "Orient pearls at random strung" of the Rubaiyat make so forcible an appeal to modern Europeans. The admirably reproduced illustrations of Mr. Brangwyn, though pleasing in design, beautiful in colour and full of decorative feeling, can scarcely be said to be in touch with their subject, for they fail to catch the spirit of the poem that has been so finely interpreted by the translator.

*Velasquez.* By A. DE BERUETE. (Methuen.) 10s. 6d. net.—Owing to the absence of letters and scarcity of documents, Velasquez, the human being, is surrounded by a silence which has always disconcerted his biographers. Stevenson reconstructed from the art the artist. Justi worked hard at the task of disengaging the personality of the painter from his times. M. de Beruete takes up a subject that has been treated from many points, and succeeds in giving us what in many senses is a *résumé* of all that has preceded. The volume is, however, a summing-up as well as a *résumé*, and it carefully weighs evidence for and against certain disputed works. All that claims to be established fact has been challenged before admission to these pages. Every work of the master is passed in review and carefully described—that is every work which the author believes to be authentic. He gives us a thoughtfully written account of such incidents as are ascertainable concerning the circumstances under which each work was executed. M. Leon Bonnat, in the attractively written preface which he has contributed to M. de Beruete's book, claims for it that it is the last word on Velasquez. Regarded as the fruits of original and painstaking research and comparison, this may well be so, but the author declines altogether analysis of the pure idea in Velasquez's art. Asking in the last chapter what Velasquez represents, he is content to partly answer himself by quotations from other authors. There is some attempt to reconstruct the atmosphere in which Velasquez created, and we are told that although written in French the book was thought

out in Spanish to this end. The relationship in which Velasquez stood to his immediate Spanish predecessors and contemporaries, and his position at Court are touched upon with some skill, but it is in describing the paintings and the states of the canvases, and in his careful notification of every transition in Velasquez's style, that the author has rendered his book an authoritative contribution to Velasquez literature. The work, as reviewed, is a translation by Mr. Hugh E. Poynter, revised by the author, from the French edition published last year. It is illustrated with ninety-four plates of great merit as reproductions.

*The Poetical Works of William Blake.* Edited by E. J. ELLIS. (London: Chatto & Windus.) Two vols. 12s. net.—Although there are already many editions of the much-discussed poet painter's literary work already in circulation, a cordial welcome will no doubt be given to that for which the well-known critic, Mr. Edwin Ellis, is responsible. His exhaustive knowledge of his subject, keen appreciation of the idiosyncrasies of Blake's style and power of expressing in exceptionally clear and lucid language the conclusions at which he has arrived, raise him far above the crowd of commentators who have of late years endeavoured to upset the results reached by their predecessors without advancing any theories that can be fully accepted. Mr. Ellis's enthusiasm is tempered by the discretion that is so often wanting in Blake's admirers, and though all will not endorse his explanations of the prophetic books, or of their writers' adoption of the symbolic style that so often obscures his meaning, everyone will admit that they are worthy of careful consideration. The arrangement of the book, with the notes at the end of each poem, is much to be commended, for it saves the reader the irritation of constant interruption in the enjoyment of the text.

*The Note-Books of Leonardo da Vinci.* By EDWARD MCCURDY. (London: Duckworth.) 8s. net.—The great Florentine occupies a unique position among the world's greatest men on account of the universality of his attainments. Not only was he great in the practice and theory of the fine arts, he was an architect and engineer as well, and excelled in at least half-a-dozen sciences. Proof of this is afforded by the large collection of notes he left behind as a rich mine of wisdom for posterity to quarry in. In the volume before us we have an excellent translation of a large portion of these notes by Mr. McCurdy, who has already written an account of Leonardo in the "Great Masters" series of monographs. He seems to have



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bestowed great pains on the task of translation, not an easy one considering the changes which language undergoes in the space of two or three centuries. The serious student of art will find much to ponder over and interest him in the utterances of the inimitable genius whose observations are here lucidly presented to him.

*Northern Spain.* By EDGAR WIGRAM. (London: A. & C. Black.) 20s. net.—It is greatly to be regretted that Mr. Wigram, who is an experienced writer, though only an amateur artist, was not accompanied on his journey through Northern Spain by a professional painter who would have been able to supplement his eloquent descriptions of the scenes he visited by æsthetic presentments of them in colour. With few exceptions, such as the Santona, Santiago de Compostella, Burgos, and above all the street in Oviedo at night, which has about it a true touch of poetry, the drawings reproduced are inartistic and wanting in character. On the other hand, every page of the book is full of local colouring, interest and charm, for the author is one of the elect amongst travellers, who knows in what consists the very root of the pleasure of wandering in a foreign land. He has felt the fascination of the East, of which he says Spain is an echo, and he is able to communicate that fascination to his readers. He and his one companion, a true kindred spirit, made the journey on bicycles, exploring the byways as well as the highways, with the result that they came into true touch with the natives, seeing them as they really are, not from the point of view of those who rush through a country by rail or motor, and are liable to judge everything and everybody from an egotistical point of view. Gifted, moreover, with a vivid imagination and a keen sense of humour, Mr. Wigram manages to hit off in a few telling sentences the idiosyncrasies not only of the men and women, but of the animals he met, as when he describes the mixed teams encountered in the mountain districts, and the adventure of what he calls “a certain little Benjamin of jackasses” with a bull, to whose horns it was harnessed by the guardians of the latter, “by way,” he says, “of getting the hulk steered with as little personal attention as might be.”

The Ladies' Etching Club, Vienna, have just issued their fourth portfolio, which shows considerable advance on previous efforts. Some of the plates are full of charm, particularly those whose subjects are bits of historic Vienna; alas! such as are yielding to the new, for there will be no historic Vienna in the course of a few years.

Frau Marie Adler, in her *Schönlaterngasse*, has struck a vibrating chord which will be echoed by those who really love the old city. Fräuleine Hermine Schneid, Ida Berger and Emma Hrncozyz have also gone to Old Vienna for their inspiration. Anna Mik's study of an old Jew in skull cap and taleth, engaged in reading the Torah, reveals a deep insight into human nature. The landscapes are thoughtful and tender, particularly *Beeches in May*, by Erna Mendel, and a spring landscape by Lilly Steiner. All the members of the Club are students of the Kunstschnle für Frauen und Mädchen, Professor Michalek being their teacher.

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Messrs. Macmillan & Co. have added to their “Cranford Series” a reprint of George Eliot's *Scenes of Clerical Life* (6s. net), with a number of very excellent illustrations, in colour as well as black-and-white, by Mr. Hugh Thomson, whose graceful draughtsmanship is here seen at its best.

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In the first quarterly part of the new volume of the *Architectural Association Sketch-Book* are reproduced a number of drawings, made by members of the Association, which have a special interest for the student of monumental architecture. The structures illustrated are, for the most part, of an ecclesiastical character—churches, abbeys and cathedrals in England, Holland, Italy and Spain; the only buildings of a secular character represented being Burghley House, Stamford, and the Palazzo Ducale, Venice. Elevations and numerous details are given in most cases. The Sketch-Book is published by the Association, and is issued to subscribers in four quarterly parts at the price of one guinea per volume.

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Under the auspices of the Education Committee of the Manchester Corporation, an illustrated catalogue of *Studies and Drawings* by Frederick Shields has been prepared and printed by the students of the Photography and Printing-Crafts Department of the Municipal School of Technology. Most of the studies and drawings reproduced in this catalogue were made by Mr. Shields in preparation for the great work on which he has been engaged for many years, namely, the decoration of the Chapel of the Ascension in the Bayswater Road, London, and the artist placed them at the disposal of the students, by whom they have been reproduced as a permanent record for use in the school. We have nothing but praise for the way in which not only the plates but the catalogue as a whole has been produced, reflecting as it does the greatest credit upon the school.

## *The Lay Figure*

### THE LAY FIGURE: ON NATURAL ADVANTAGES.

"I AM very much inclined," said the Art Critic, "to think that the idea of cosmopolitanism in art is being carried a great deal too far at the present time. There seems to me to be some danger that all the artistic characteristics by which in the past different nations have been distinguished will entirely disappear, and that the same ideals and the same methods will prevail all over the world."

"But we have often been told that art should have no nationality," objected the Man with the Red Tie, "and that if you allow it to fall under the influence of national prejudices its vitality will be diminished and its powers of expression will be dangerously limited."

"I do not see why there should be any more danger of such ill effects being produced in the future than there has been in the past," returned the Critic; "national influences have left their mark plainly enough on the work of the old masters—indeed most of these masters reflect absolutely the atmosphere by which they were surrounded, yet we do not despise them on that account, nor do we accuse them of lacking vitality."

"Even so," said the Man with the Red Tie, "but I am not at all sure that these masters would not have been greater than they were if they had had the chances which are open to the modern student of seeing what artists in other parts of the world were attempting and achieving."

"A profitless speculation!" laughed the Critic. "The facts of the past are immutable, and we need not worry ourselves about what they might have been. I think, however, that you do not quite appreciate what I say about the danger of cosmopolitanism. I do not mean so much to imply that we should give way to national prejudices, as that we should avoid denationalising ourselves entirely in art. We ought not to disregard our natural advantages; we ought rather to turn them to the fullest account and to use them to give specific qualities and definite character to our art—and what is true of us is equally true of other nations. Why should we send our students abroad to be trained? Why should we allow them to be taught to despise their own country as a source of artistic inspiration?"

"Good Heavens!" interrupted the Art Student, "do you really suggest that we should learn art at home? or that there are any new ideas to be got in this country? We must go abroad to find out what art means. Everything worth thinking about is utterly used up here."

"That is the common cry, I admit," replied the Critic, "and yet it seems to me to be simply the voice of ignorance. Because foreign experiences have the charm of novelty, the callow youth finds them extraordinarily interesting. After he has come home again the memory of them induces him to see his own country through foreign spectacles, and the result is usually disastrous."

"But surely," broke in the Man with the Red Tie, "Art education is better conducted in some countries than in others."

"Why, of course," agreed the Art Student, "we have no one in this country who can teach; and, even if we had, we should learn more abroad than we ever could here. We have no art atmosphere, no wish to improve, no new ideas, nothing that is of the least use to a modern art student. The only hope for our art is in the foreign notions by which we can liven it up."

"And you do not mind if, for the sake of this livening up, you destroy all that is best and most characteristic in a native art," sighed the Critic. "Is it worth while, do you think?"

"I cannot see that there is the least use," replied the Art Student, "in keeping it alive. We want a fresh art in all countries where the old one is decrepit and out of date."

"There is the whole thing in a single sentence!" cried the Critic. "You want a fresh art! And this craving for novelty is merely the morbid craving of men who have no individuality and who must depend upon others for their ideas and their inspiration. They cannot see that each country has its own natural advantages. The student who goes abroad for his training more often than not merely learns how to record what his teachers have seen for him; and what they do not know he becomes incapable of learning for himself. Am I not right when I say that this sort of cosmopolitan art is a danger and a curse? It is free from national prejudices, I readily admit, but it is hedged round by the narrower prejudices of some class master who does not care what his pupils know or do not know so long as they do what he tells them. The pity of it is that for want of the ability to see, for want of the power to receive impressions at first hand, the younger artists despise what they ought to worship, and neglect what they should treat with the profoundest respect. I am no advocate of convention, but I do say with conviction that the sane, wholesome art traditions which native masters have established should be kept free from every foreign addition."

THE LAY FIGURE.



## Walter Appleton Clark

### AMERICAN SECTION

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**W**ALTER APPLETON CLARK:  
AN APPRECIATION.  
BY RICHARD BUTLER  
GLAENZER.

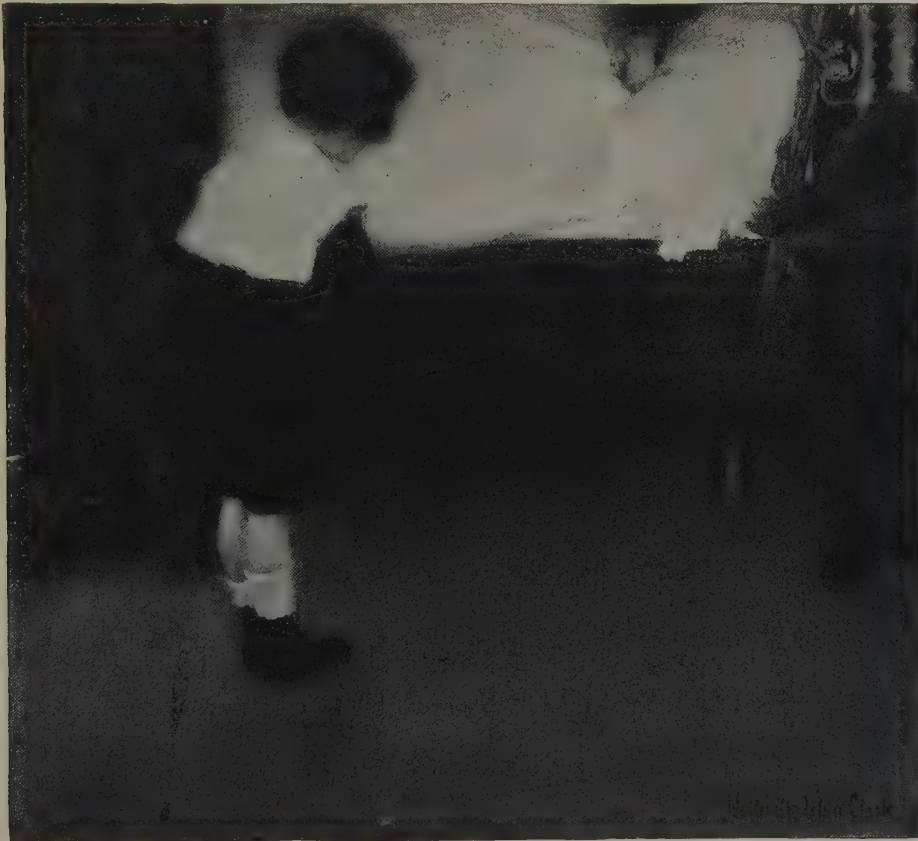
IT IS not often that a man's work is found so expressive of his personality as in the instance of Walter Appleton Clark. Modest and cultivated, so marked was his reticence that the date of his birth cannot be fixed more exactly than June, 1876. And so in his work, it is perhaps a characteristic simplicity, refinement and an almost austere reserve which constitute its chief hold upon the public, however dependent it may be as art upon certain technical excellencies. Mr. Clark was born in Worcester, Mass. In New England he lived until his twentieth year, and it is the New England spirit which pervades his most distinguished

achievements. He attended the Worcester Polytechnic Institute, as well as the High School, and in April, 1894, entered the Massachusetts Nautical Training School. On the State school-ship, the United States steamship Enterprise, he made an extensive cruise of five months, which afforded him his first glimpse of Paris and London. It was the return voyage, however,



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"THE AMERICAN SLAVE TRADER"  
BY WALTER APPLETON CLARK



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"NATURALLY HE WAS SURPRISED AND CONSIDERABLY ALARMED, TILL I DISCHARGED ONE OF MY SET SPEECHES AT HIM." ILLUSTRATION FOR "A SAGA OF THE SEAS," BY KENNETH GRAHAME, SCRIBNER'S MAGAZINE

BY WALTER APPLETON CLARK



*Copyright, 1898, by Chas. Scribner's Sons*

ILLUSTRATION BY WALTER APPLETON CLARK  
FOR "DAILY BREAD"  
BY JOSEPHINE PRESTON PEABODY  
SCRIBNER'S MAGAZINE





*Copyright, 1900, by Chas. Scribner's Sons*

"SHE REFUSED POINTBLANK"  
ILLUSTRATION BY WALTER APPLETON CLARK  
FOR "THE LIGHT THAT FAILED NOT"  
BY DR. HENRY VAN DYKE, SCRIBNER'S MAGAZINE

Walter Appleton Clark



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"BATHING AT REVERE BEACH"

ILLUSTRATION FOR "SEASIDE PLEASURE-GROUNDS FOR CITIES"

BY SYLVESTER BAXTER, SCRIBNER'S MAGAZINE

BY WALTER APPLETON

CLARK

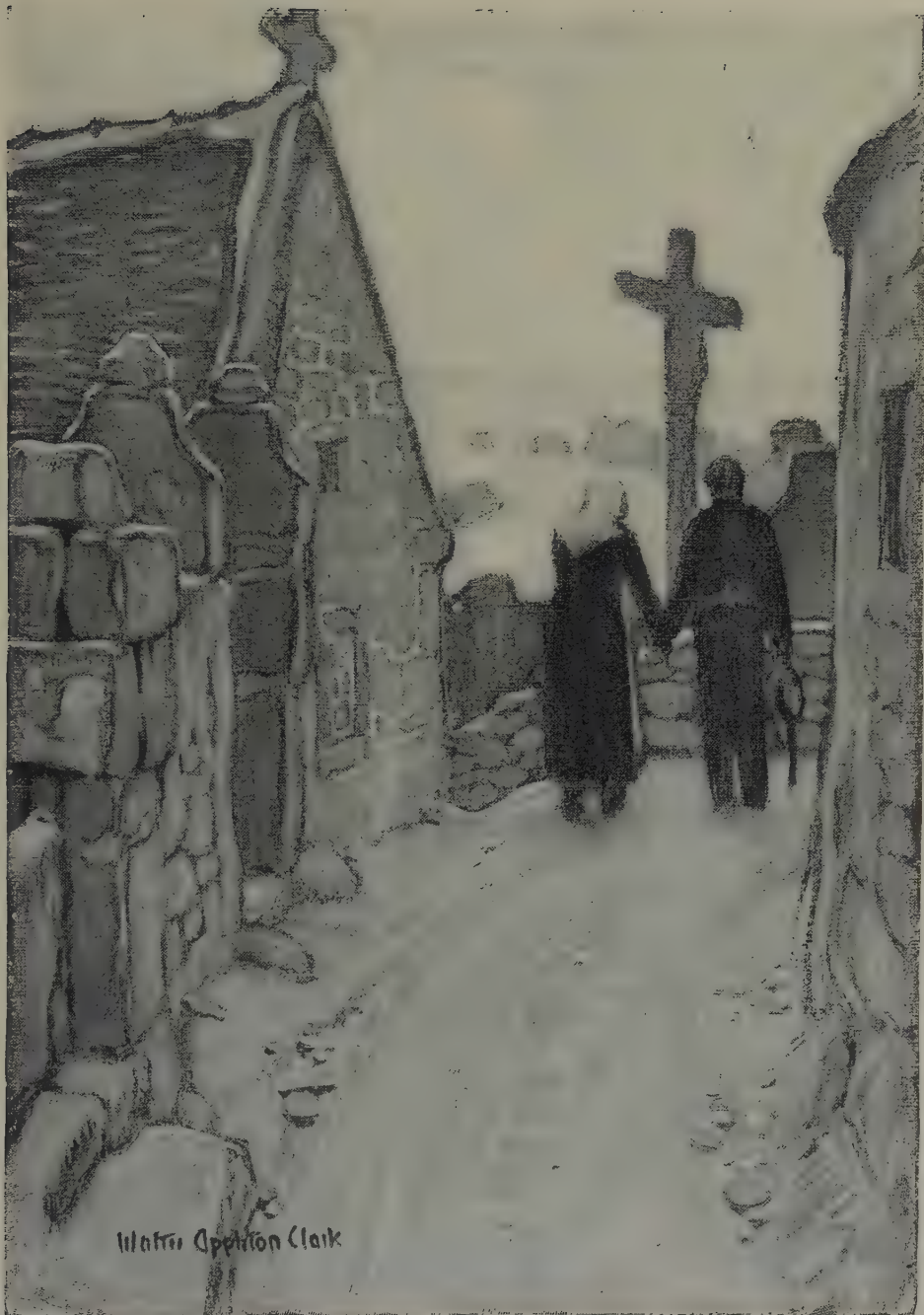
from Cadiz by way of Bermuda which proved of most interest and of such influence in his interpretation of the scenes for "The American Slave-Trade."

On December 11, he was withdrawn as a cadet in good standing, and not long afterwards settled permanently in New York. In barely two years, spent at the Art Students' League under H. Siddons Mowbray, and while still a pupil of William M. Chase, he was represented in *Scribner's Magazine* by three illustrations for Kipling's story ".007." With these he gained an almost immediate success; for added to a thorough knowledge of anatomy, were convincing composition, charm of line-texture and delightful characterisation. This was in

August, 1897. In the Christmas *Scribner's* came the three illustrations for "Squire Kayley's Conclusions." One of these inaugurated a method in the treatment of light and shadow for illustration, which is still in vogue with many of Mr. Clark's imitators. His next work we find in Henry Cabot Lodge's "Story of the Revolution" (February, 1898), a charming vista disclosing Bunker Hill Monument from Copp's Hill Cemetery. This was followed by a full page nocturne, *The Surprise at Trenton*.

From this day, his position was secure, and for the next four years he worked exclusively for *Scribner's*, excepting, possibly, a series of illustrations for Stanley J. Weyman's "Castle Inn," which





*Copyright, 1904, by Harper & Bros.*

"IN THE TWILIGHT YOU MAY SEE AN OLD  
COUPLE STANDING IN SILENT PRAYER"  
ILLUSTRATION BY WALTER APPLETON CLARK  
FOR "A BRETON SHRINE"  
BY THOMAS A. JANVIER, HARPER'S MAGAZINE



Copyright, 1904, by Fox, Duffield & Co.

"FORTH WE RODE WHEN DAY BEGAN TO SPRING"  
ILLUSTRATION FOR "THE CANTERBURY TALES"  
DUFFIELD & CO.

BY WALTER  
APPLETON  
CLARK

increased his prestige by their strong dramatic appeal. In rapid succession appeared the illustrations for "Seaside Pleasure-Grounds for Cities" (June, 1898), notable departures in the handling of water and sunlight, and Kenneth Grahame's "Saga of the Seas" (August, 1898), unprecedented examples of decorative illustration which won a silver medal at the Paris Exposition. After this Mr. Clark developed a broader, bolder style, as exemplified by his sympathetic interpretation of the Canadian tales by Dr. Henry van Dyke. To create at one and the same time the frail and whimsical fiddler, Jacques, as opposed to the stalwart Raoul, who on his very sick-bed remains instinct with brute force, shows striking powers of imagination. In "The Light That Failed Not," of the same series, both head-piece and tail-piece serve as faultless key-notes to enframe the "keeper of the light," that erect figure of defiant young womanhood, which forms so striking a contrast to the "woman at the window," she who sits a picture of hopeful resignation against her sombre background of poverty ("Daily Bread," December, 1898). Turning to "Francisco and Francisca" (Septem-

ber, 1899) we are bathed in the white light of the South; blinded, as it were, by the splendour of a sun more scorching than that of Revere Beach.

For "The American Slave-Trade" (July, 1900) Mr. Clark changed his medium and produced what many think to have been his most striking work. At all events, he has hardly surpassed the first four illustrations in either vigour of composition or dramatic suggestiveness. Whether his subject has been the oily waters of the tropics, the horrors attendant upon a raid, or the slaves' dash for freedom from their prison-ship, all stand forth with startling and equally commanding vividness.

To obtain a needed rest he went to Paris in August, having in view a year of study under Whistler. This idea was abandoned, how-

ever, and he returned to New York in the latter part of October. On August 12, 1902, he married Miss Anne Hoyt, of Greenwich, Conn., and in the following May took up his residence in France, spending his winters in Paris and his summers at Giverny-par-Vernon, which served as a point of departure for motor trips to neighbouring chateaux. In January, 1905, he returned to New York and somewhat later occupied the studio-apartment in which he died, December 26, 1906.

In 1901-2, Mr. Clark illustrated two stories for Richard Harding Davis, "The Derelict" and "Captain Macklin," as well as "The Fortunes of Oliver Horn," by F. Hopkinson Smith. Especially noteworthy in "Captain Macklin" is a group of adventurers gathered about an inn table. His output for the following year consisted for the most part of illustrations for psychological studies, such as "Censor," "The Fatal Sisters," "A Proffered Heroine," and "Sanctuary." Though he showed considerable insight in the portrayal of varying shades of emotion, he was clearly handicapped by the limitations imposed by the subject matter. This was also true of kindred work in *Collier's Weekly*.





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"BRINGING ONE THAT WAS BOUND AND GAGGED"  
ILLUSTRATION BY WALTER APPLETON CLARK  
FOR "THE AMERICAN SLAVE TRADE"  
BY JOHN R. SPEARS, SCRIBNER'S MAGAZINE

## Walter Appleton Clark



Copyright, 1898, by Longmans, Green & Co.

"AND DRINK HER, YOU ENVIOUS BEGGARS!  
DRINK HER!"

ILLUSTRATION FOR "THE CASTLE INN"

BY STANLEY J. WEYMAN, LONGMANS, GREEN & CO.

BY WALTER  
APPLETON  
CLARK

A few of the more dramatic scenes in "The Awakening of Helena Richie" and "Legends of the City of Mexico" seem to have afforded him his only recent opportunities for self-expression. His exquisite study for "Sister Espérance" (*Scribner's*, April, 1903) tends to prove this view.

Though best known for his work in black and white, he has left many fine examples in colour. His earlier manner of "The Three Kings" (December, 1899) and the October cover for *Scribner's*, 1901, has perhaps more charm, but the August cover for *Scribner's*, 1905, the processional for "The Canterbury Tales" and "Saint Rose" disclose

greater freedom in technique and a more fully defined purpose. His goal was mural decoration, and it is in "Black Care and the Horseman" (*Scribner's*, December, 1905), his last cover design for *Collier's* (December 8, 1906), and similar work, that we find the art which Mr. Clark enjoyed and intended to develop.

Great was his admiration for Whistler and Puvis de Chavannes. The first unquestionably influenced his illustrations for "A Saga of the Seas." Before the masterpieces of the second, he spent many hours in Paris and Amiens. His indebtedness is revealed by the oil paintings for "New England Fisher-Folk," "Honfleur the Sedate," "A Breton Shrine," "Chateau Gaillard" and "Christmas in Valois."

A humourist from the first, he has lately exhibited his powers in this field in certain double-page cartoons for *Collier's*. Here, also, political articles of William Allen White have given him the opportunity for grim satire. It is the night, however, which enthralled him to the last. He has shown, enshrouded in its gloom, the motor-car speeding along a wintry highway; a slave-laden canoe stealing through cypress swamps beneath a checkered moonlight; a lonely boy sitting on a park-bench, "with the roar of a great city in his ears"; a woman huddled against a gate-post waiting; or Vaillantcœur and 'Toinette, lovers, in the dusk. In the night he

found his truest expression; in situations, sentimental or dramatic, his chief inspiration. He has endowed with life itself even the violin of the "lover of music." Still, as a decorator pure and simple, he showed much promise by his conscious omission of irrelevant detail and careful modification of perspective in treating flat surfaces. Of colour he had no fear; he understood colour values.

Mr. Clark not only illustrated but illuminated by actual creation; for first of all, he was an artist. As Mr. Robert Bridges put it several years ago, "The critics have always found in his work three things that go to the making of a real artist with



## National Academy Exhibition



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TAIL-PIECE ILLUSTRATION FOR "BLACK CARE  
AND THE HORSEMAN"

BY MARY RAYMOND SHIPMAN ANDREWS, SCRIBNER'S MAGAZINE

BY WALTER  
APPLETON  
CLARK

tremendous possibilities of growth—power to draw, insight in composition and delicacy of imagination combined with strength." Nor is it too much to say that in most of the several manifestations of his art, maturity was attained.

### THE EIGHTY-SECOND ANNUAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN BY GUSTAV KOBBE

SIX HUNDRED pictures were accepted for the eighty-second annual exhibition of the National Academy of Design, which opened in the American Fine Arts Galleries on Saturday, March 16, being, as usual, preceded by a "varnishing day," which now amounts simply to a reception and private view.

Of these six hundred paintings, actually accepted, it became necessary to return two hundred for lack of hanging room. Year after year the lack of gallery space in New York becomes more and more deplorable, not to say scandalous. Compared with its wealth and size, New York as a picture-showing community is on a par with some provincial town. And yet it is the art centre of the United States.

As for the exhibition itself, the general aspect is

cheerful. There is rather a conspicuous lack of strong pictures, a lack which the very choice of the picture that hangs in the place of honour, on the further wall of the Vanderbilt gallery, seems to emphasise. Mr. Sergeant Kendall's *An Interlude* charms by its graceful expression of sentiment. Charm, indeed, rather than strength, bright, cheerful colours, rather than the delicate "pastel" tones, seem to have been what the jury of selection has aimed at and attained. "Keyed high" was the expression a member of the jury used in describing the general result, and there are enough pictures fitted by this term to justify it.

Mr. Kendall's canvas is found to be one of his mother and child subjects, which he handles so differently from George De Forest Brush, for example, Mr. Brush showing the pathos of motherly love, Mr. Kendall the tender joy thereof. In this picture the colour scheme is formed by the soft, pinkish grey material worn by the woman and by the child's white dress. The woman is seated. Her head is partly averted toward the child, the coiffe is simple, an oblong book lies open on her lap; the child stands beside her. The composition is unstrained and effective. The affectionate relationship between the mother and the child is charmingly indicated. The canvas is delightful.

## National Academy Exhibition



THE OLD WILLOWS

BY H. BOLTON JONES

Two of the finest canvases in the exhibition come from two of the younger men. Mr. Hugo Ballin, who won the Thomas B. Clarke prize in 1906, shows in the South gallery, to the right of the door, a picture entitled *The Three Ages*, which is a distinct advance not only on his Clarke prize canvas but on whatever else he has exhibited since. There is thought back of this picture, and the picture is a complete rendering of that thought. It is not an idea which, as so often happens, a painter lacks the technical resource to carry out. There is a certain feeling of sureness in this work of Mr. Ballin's that sets the beholder at rest on the question of technique and allows him to take in the "largeness" of the composition and the richness of the colouring (rich without a suggestion of "paintiness"). A nude boy has flung himself down in heedless pose in the foreground of the canvas and looks up at the ripe yet virginal form of a nude girl

who, seated, raises aloft a bowl of fruit and flowers; while, half-wrapped in mysterious shadow, a shrivelled crone looks on. This is a very beautiful painting by a young artist of very serious aims and early Italian proclivities; and for whom the only fear his admirers need have is that he already has accomplished so much in this canvas.

The other picture, also the work of a young artist, is William Cotton's *The Princess*. The hanging committee, in an endeavour to make the west wall of the Vanderbilt gallery unusually interesting, have hung this painting in the most conspicuous position on that wall. Two ladies have just taken a child out of its bath and one of them is plying the towel upon the slender form. The picture is most natural and graceful in pose and composition, and admirable in its decorative qualities; while the colouring is handled with a delicacy that

cannot be more than suggested by reproduction. Mr. Cotton is but twenty-seven years old. He was born in 1880 in Newport. The foundation for his art training he secured at the Cowles Art School, Boston, under Joseph De Camp and Andreas Anderson. In Paris he studied under Jean Paul Laurens, Delance and Lhermitte and also came under Rodin's influence, which he valued greatly. He exhibits but little, works deliberately and is difficult to satisfy with his own work—the result being an exquisite canvas like *The Princess*.

If I were asked to select one landscape from the exhibition, I would hesitate in my choice between Ben Foster's *In the Pines*, Redfield's *Elm* in the West gallery and Ballard Williams's *Gorge* in the Vanderbilt gallery. The beauty of the Foster picture and the strength that lies in the Redfield picture are obvious. They will strike any one, and both have done work enough of this kind to have their





*Copyright, 1907, by Sergeant Kendall*

AN INTERLUDE  
BY SERGEANT KENDALL

## National Academy Exhibition



Copyright, 1907, by De Witt M. Lockman

PORTRAIT OF MRS. C. W.  
THROCKMORTON

BY DE WITT M.  
LOCKMAN

styles recognisable. The Williams picture is more unusual. The colouring is more subdued, the subject one not so likely to be chosen nowadays. There is a rush of water through and down a rocky crevasse and the sense of impetuous movement is splendidly rendered. I was also very much struck with Edward H. Potthast's delicate *Hazy October Day*. Of the animal pictures I liked best Carleton Wiggins's *Hill Climbers*, which hangs immediately to the right of the Sergeant Kendall. It represents a flock on the move uphill, gives one a sense of the forward and upward movement of the animals and is full of character and atmosphere.

Regarding the portraits. The most conspicuous is Irving R. Wiles's canvas of Julia Marlowe as *Viola*. An actress, especially a popular actress, in a pictur-

esque costume rôle, is a temptation to an artist. I never have understood why. For never was such a portrait painted that was not conscious and "posey." With all its technical excellence Mr. Wiles's portrait cannot escape this criticism.

Three corners of the Vanderbilt gallery are occupied with large portrait canvases. Robert Henri has General Perry in uniform. It lacks the individuality which Henri gives to his portraits of women, so original in their choice of subject and rendering and so strangely, almost weirdly, attractive in the result. Mr. Mora has a graceful portrait of his wife. There is a natural looking, intimate portrait group by De Witt M. Lockman of Mrs. C. Wickliffe Throckmorton and her children. A portrait painted with evident affection is J. Campbell Phillips's *Aunt Fanny* which hangs in the East gallery.

Two portraits which I like very much are not on the line and cannot be viewed as advantageously as they deserve. One is *Portrait—Miss Jacques*, by Adelaide Cole Chase, with an attractive touch of the foreign in the features. The other is Mr. Joseph H. Boston's *The Lady and the Bracelet*, a piece of ideal portraiture and very much alive. Frederick S. Church's *Fraulein Von C., of the German Circus*, a modern young Amazon leading two tigers, is a strong canvas. It is an ideal, not a portrait of an actual circus woman or animal tamer. Mr. Church painted the picture and named it as he did in compliment or recognition of the German love of animals and the success of the Germans in training them. The artist painted a good deal in the Hagenbeck show, and, in speaking of this picture, he has confessed to friends that he is afraid he enjoyed the Hagenbeck animals more





THE THREE AGES  
BY HUGO BALLIN

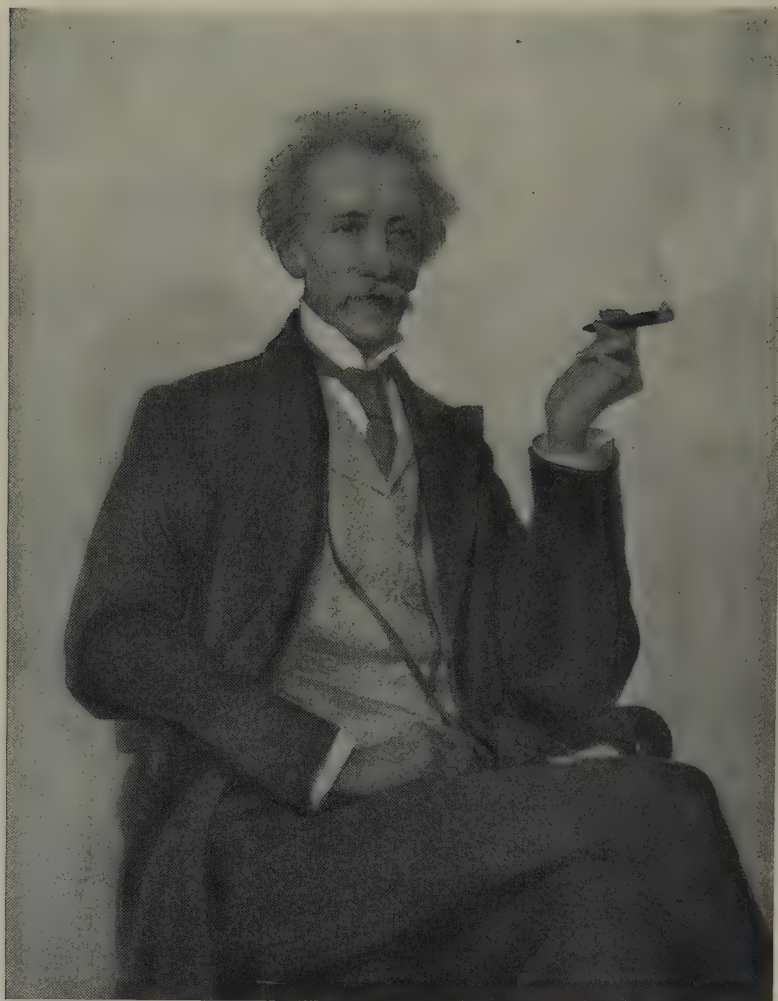


SUMMER ON THE SEINE  
BY R. W. VAN BOSKERCK



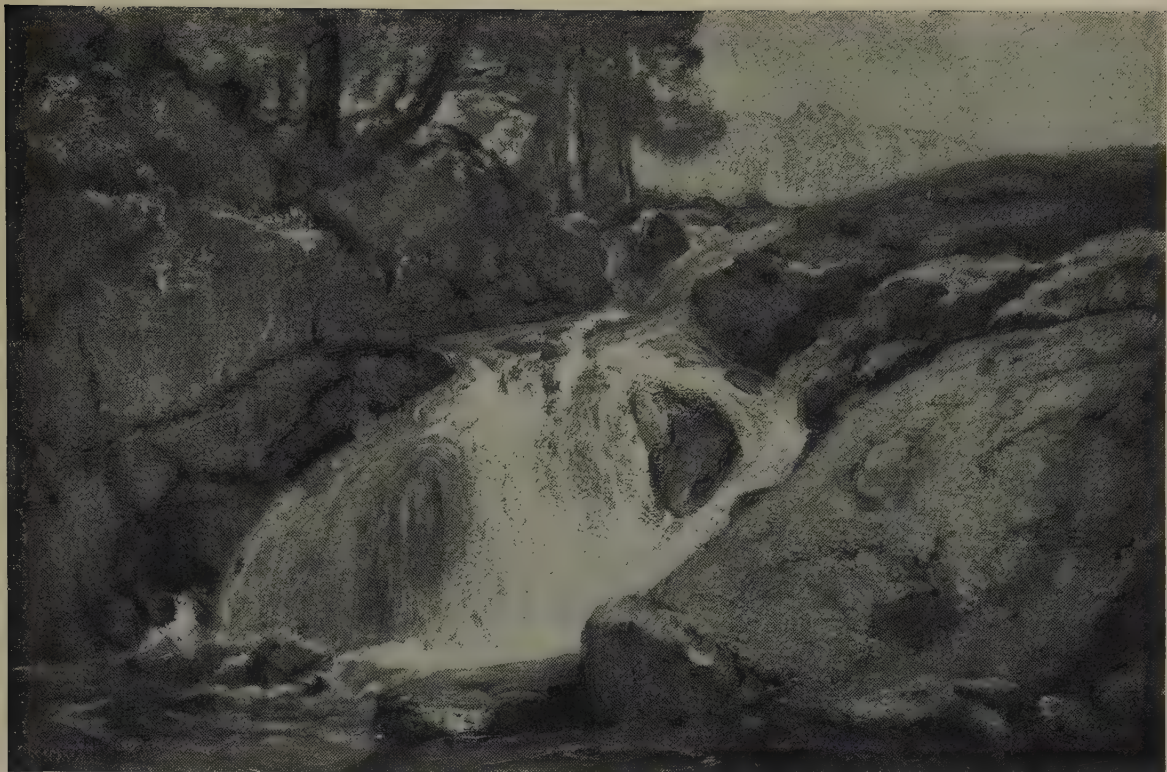


THE PRINCESS  
BY WILLIAM COTTON



PORTRAIT SKETCH  
OF WALTER SHIRLAW  
BY C. Y. TURNER





THE GORGE  
BY F. BALLARD WILLIAMS

## National Academy Exhibition



IN THE PINES

BY BEN. FOSTER

than he did the old masters on that now famous first trip to Europe with that trenchant interview in its wake.

Take a look at C. Y. Turner's portrait of Walter Shirlaw in the centre gallery. Whether you know the subject or not it will interest you as a picture and as a vital work in portraiture. And speaking of Shirlaw, one is moved to wonder that the committee should have solicited from this artist a picture which does him so little justice as the large *Sheep-Shearing in the Bavarian Highlands*, which hangs hugely and heavily in a conspicuous place in the Vanderbilt gallery. It is one of those many-figure posed effects from humble life which used to be presented to the Metropolitan Museum of Art or even were bought by it—if the painter was a foreign-

er. Shirlaw outgrew that picture years ago. Near it hangs a fine still life by William M. Chase, *Fish*.

This notice cannot aim to give more than a bird's-eye view of so large an exhibition. These shows of the National Academy of Design have very few solicited pictures, the policy being, very properly, to make them representative of the current art of the city and vicinity. That the exhibition cannot be national in scope is due to the limited gallery space. Even as it is, however, with its scope restricted by considerations of space, the Academy shows accomplish more for the artists of the country than do those exhibitions de luxe which consist so largely of "invited" pictures that the submitted ones have little or no chance of being hung.



## Book Reviews



THE MIRROR SIGNAL

BY E. IRVING COUSE

### BOOK REVIEWS

**B**OOK REVIEWS  
THE HISTORY OF PAINTING FROM THE FOURTH TO THE EARLY NINETEENTH CENTURY. By RICHARD MUTHER, Ph.D., Professor in the University of Breslau, author of "The History of Modern Painting," etc. Authorised English edition, translated from the German and edited with annotations by George Kriehn, Ph.D., sometime instructor in the Johns Hopkins University and assistant professor in the Leland Stanford, Jr., University. In two volumes, illustrated. 8vo. \$5.00 net. Pp. xvii, 406; xi, 407-800. New York: G. P. Putnam's Sons.

Dr. Muther adds in this volume the history of painting as he reads it from the downfall of the antique world to the early nineteenth century. His previous book on the painting of the nineteenth century has already taken standard rank for its period. As before, he interprets the art in terms of the psychologic aspects of the ages which produced it. He seeks the explanation of the painter's work as a product of the times. Though Dr. Muther has not been the only writer to employ this method in the study of art, it is not the general fashion, and

his development of it is conspicuous particularly for the breadth of the field to which he has applied it. The history of literatures has been largely stated in these terms. The content of history itself is being brought under the play of the same process. Dr. Muther has perhaps led the way in subjecting art to a similar analysis.

This manner of attack does, it is true, to some degree, subordinate considerations of technique. On the other hand, a history of the technique of painting deserves to be written separately, were it not that in the questions this would raise regarding actual practise the information is scant, and must rest largely on inference. Until the later growth of the biographic impulse, such facts have almost always escaped record, and even to-day are carelessly handled. But the attempt to account for the qualities of the work of successive masters and schools, resting as it must on an exposition of previous achievement, brings up at once an examination of powers of drawing and brushing and a comparison of interpretative abilities. Such details appear here throughout the two volumes. The technical scope and intention of Giotto's work, for instance, is described in his degree of realistic accu-

## Book Reviews

racy, his use of perspective, his primitive summary of landscape, his effects in paint of colour and of texture.

Piero della Francesca is credited with making "the beginning for the substitution of really painted portraits in place of painted medals." Piero's faces, however, retained in the rigid profile a constrained style at odds with the treatment of his landscape backgrounds. In this detail the Umbrian introduced a new study of spaciousness and light, anticipated some of the devices of Claude Lorraine and proposed the modern problem of realism in regard to colour in atmosphere. In the seventeenth century Salvator Rosa led in the awakening that overtook landscape work. He is instanced as a solitary romanticist. The scholarly Carracci made concessions to the landscape tendencies of the day. Albano is characterised as a Rococo master gone astray into the Baroque period. Bril's gay landscape frescoes and Poussin's solemn repose in a convulsed epoch, represent different response to the same opportunity from the Netherlands and France. In Elsheimer, "the first great Stimmungsmaler of the seventeenth century," the author notes an opposition of the power of colour tone to clear elasticity of form. To Rubens, who inclined so little to restraint in treatment, are assigned two characteristic choices in landscape theme, the opulent comfort of nature and moments of upheaval. Contrasting with the storms and floods at Windsor, Vienna, Florence, a landscape with a rainbow is cited in which "the trees rejoice like fat children who have just had their breakfast." The corpulently vigorous period in Flanders is explained in the light of a reaction from an age of oppressive cerebral erotics. Frans Hals, Dr. Muther calls the founder of impressionism. Depicting with the directness of an instantaneous photograph, he created a technique in which every line is pulsating life. "He wields the brush as if it were a sabre." Rembrandt is the first artist who in the modern sense did not execute commissions, but expressed his thoughts. Watteau, the foreigner, found the sights of the gracious French world fresh to his eye. His work, far from frivolous, expresses the longing of a sick man for joy and a lonely man for love.

The two volumes tempt to quotation because the style is, for a book of the kind, unexpectedly spontaneous and free from the pedantic touch. Merely as a piece of reading they could hardly fail to be interesting. As a study they are most suggestive in the evolutionary aspect in which the author sees his subject. The passing of the early Christian restraints and the appearance of a Franciscan, and

later an epicurean joy in life; the religious reaction which found a mouthpiece in Savonarola and the gentler spirit of the counter-reformation later; such transmutations as the habits of life and thought went through in the Netherlands, from the days when the Dutch sturdily endured and withstood all manner of conquest to the time when they delighted to ape *le roi soleil*; or, in France itself, from the well-conducted pomposity of this period, through the reaction to the gracious and pleasing in the Rococo and again to the reflection of antiquity after the Revolution—all these various national states of mind are most cleverly appealed to for an explanation of the momentary character of painting.

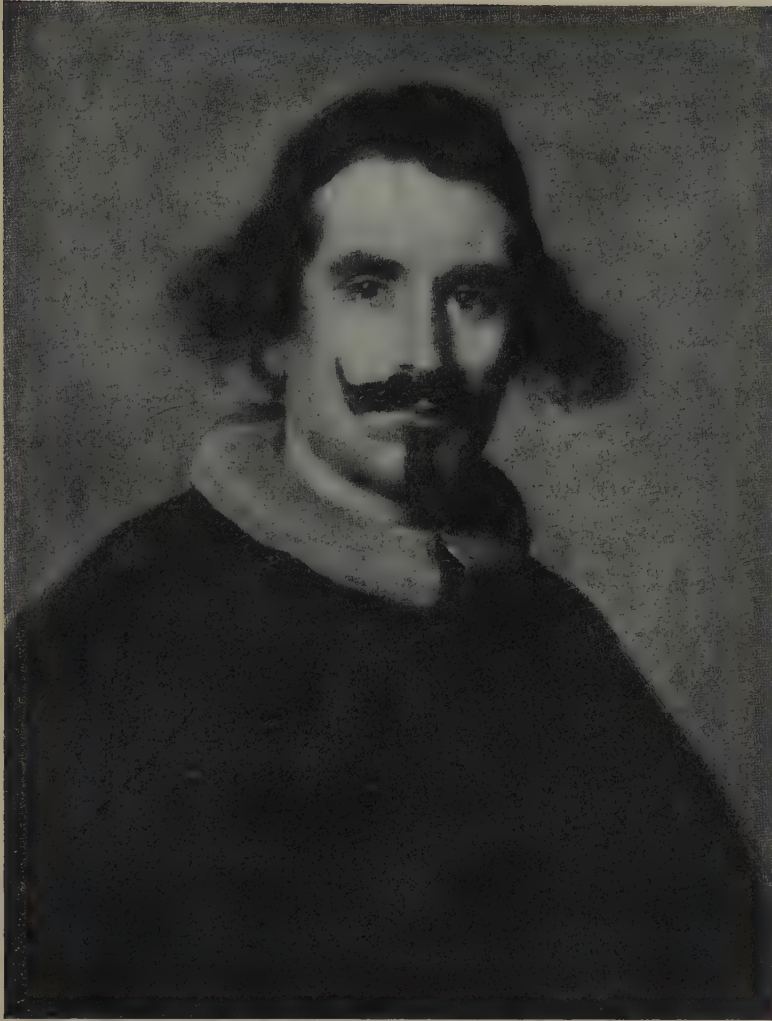
STUDIES IN PICTURES. An Introduction to the Famous Galleries. By JOHN C. VAN DYKE, Author of "Art for Art's Sake," "The Meaning of Pictures," "A History of Painting," "Old English Masters," etc. 12mo. Illustrated. \$1.25 net. New York: Charles Scribner's Sons. Pp. xiv, 136.

John C. Van Dyke, professor of art at Rutgers College, has compacted much useful information and suggestive thought into an informal little volume which will no doubt make its appearance in the Atlantic steamer chair this summer. The passenger who expects to take a look at the famous galleries will take a far more sensible, comprehending look if he has scanned these brief, chatty pages; the passenger who, picking up a friend's copy, had planned to waste no time poking about under European skylights, will probably conceive some curiosity for the art treasures abroad. For Professor Van Dyke has been engaged for years in interesting people in painting, and he knows how to go about it. The book carries forty illustrations, showing examples from Titian to Winslow Homer, and in make-up is of a size and weight that will permit its passing beyond the library table with ease.

Several false popular impressions are corrected in these studies. The reader is reminded in the first place that a gallery and all that it stands for in regard to conditions of exhibition is a recent development and was not dreamt of in the philosophy of the old masters. Their work was painted for a different purpose. The express purpose is an element to remember in appreciating a masterpiece in its present altered situation. The ravages, necessary and unnecessary, worked by restoration, the deterioration due to badly chosen pigment, the bleaching of tone, the spreading of bitumen, are described. In a warning against false attributions, the author cites the thirteen Raphaels of the Louvre, of which five



## Book Reviews



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ILLUSTRATION FROM MUTHER'S HISTORY OF PAINTING  
SELF-PORTRAIT  
CAPITOLINE GALLERY, ROME

BY VELASQUEZ

"are genuine enough," examples of Velasquez in the National Gallery and the Berlin Gallery and of Correggio in the Vienna gallery, the *St. Sebastian*, which he attributes to Giorgione. In a chapter on the "Themes of the Old Masters," the author drives the curious straight to the canvas. He enforces a safe and commonsense view of this side of the problem of appreciation, but stands up so straight for art in place of art history that he may perhaps lean over backward. A chapter on "Workmanship of the Old Masters," which completes the first part of the book, deals again with the problem of theme in a larger aspect rather than with technical matters. The second part of the book treats in suggestive

fashion such topics as Figure Painting, Portrait Painting, Genre Painting, The Animal in Art and Landscape and Marine Painting, constituting a most useful series of talks, for they are no less in their direct informality, and rounding out an enlivening popular book.

THOUGHTS ON ART AND LIFE. By LEONARDO DA VINCI. Translated by MAURICE BARING. The Humanists' Library. Edited by Lewis Einstein. 8vo. Pp. xxv, 202. \$6.00 net. Limited edition, with Types and Decorations by Herbert P. Horne. Printed by D. B. Updike. Merrymount Press, Boston.

The first volume to make its appearance in the Humanists' Library, edited by Lewis Einstein, a selection from the writings of Leonardo da Vinci, will delight every lover of fine press work. The "Montallegro" type, a new font, which has been designed for the Merrymount Press by Herbert P. Horne, of London, is a clear and beautiful letter, designed on good old traditions, but unlike many

other efforts of the sort, utterly free from affectation. Initials and a title-page have been designed and engraved on wood by Mr. Horne, and with the marginal notes these decorations are printed in red. The book is printed from type, distributed after printing, on paper specially made by hand for the series. It is bound simply, in boards with special paper, and with leather label stamped in gold. The number printed of each volume of the series will be limited to 303 for America and England.

The editor, who is the author of "The Italian Renaissance in England," has planned in this library a series of books characteristic of aspects of culture in western Europe at the time of the

## Book Reviews



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FLAT ROOFED  
ARBOUR

ILLUSTRATION FROM  
"THE GARDEN AND ITS ACCESSORIES"  
BY LORING UNDERWOOD

Renaissance. He contributes an appropriate and just word of enthusiasm for the versatile Leonardo by way of introduction. Disputed details and the usual apparatus of the academic preface are passed aside. The Syrian episode, for instance, is mentioned not as a possibility but an abandoned plan. The relations of the painter to the Renaissance in Italy are put with point. In an appended bibliographic note the editor mentions Dr. Solmi's volume of selections (Florence, 1900) as a basis for the text of the present English translation. But these writings have seen the light only within the last thirty years, many in less time. The Accademia dei Lincei are still publishing the *Codice Atlantico*. In English Richter's two-volume translation (London, 1883) is all we have had of importance hitherto. So that there is every reason to assume that the writings, fragmentary, too, as they are, remain unknown to many persons who would gladly avail themselves of this publication.

In the notes grouped as "Thoughts on Life" appear some most interesting instances of Leonardo's keen and inquisitive observation. One curious hint of a withheld engineering secret would seem to presage the submarine boat. His analogies between the motion in walking of arms and legs and the motion of forelegs and hindlegs, his classing, in one place, of babies with four-footed animals and

even to-day. The eye fascinated Leonardo. He observes it acutely under many conditions. Some of his conclusions about it are found also in the section, "Thoughts on Science," which is, however, largely occupied with theories about sun, moon and stars comprehended in terms of the elements, earth, water, air and fire.

Much of the "Thoughts on Art" belongs now in the lumber room of æsthetics. But they show the remarkable restlessness of a creative mind that could not choose but employ itself in investigation and inquiry. Of course he insists on being guilty of the great forensic sin of proving too much. But what a busy head! If the tradition of his presiding over an academy in Milan has no foundation, it has plainly an excuse. A most interesting passage is his exposition of an inferiority in sculpture as compared to painting, based on his own experience in both arts. But instances can be multiplied too easily. This is a book which no one who has wondered at the smile of the Mona Lisa will fail to find of great interest; for in it is set down, quite simply for the most part, the personality of an uncommon thinker.

THE GARDEN AND ITS ACCESSORIES. By LORING UNDERWOOD. With Explanatory Illustrations from Photographs by the Author and Others.

his reference to monkeys and apes as of almost the same species as man, show a sympathy with Darwinian conclusions. The psychological puzzle in the definition of the brain piqued his curiosity. He sets down an intermediary "perception" acting between sensory transmission and the "brain," which in turn acts on the memory. The notion of the memory as a storehouse of experiences has been by no means popularly outgrown



## *The Pendleton House*

12mo. \$2.00 net. Pp. xiv, 215. Boston: Little, Brown and Company.

The American garden, says Mr. Underwood, should be neither a copy of the Italian garden nor a modification of the formal English wall garden, nor an elaboration of the miniature gardens of Japan, nor again a revival of the artificial natural garden now so much seen in America and England. A skilful blending of the garden craft of the world, suited to local conditions, is the scheme he would set out to enforce. To say tersely just what can constitute the "typically American" garden is difficult. The author discourages imitation of foreign types and nails the iron dog and rustic bench style of decoration at every opportunity. He proceeds topically to various features of garden embellishment and makes his discussion general, the sane remarks of an enthusiastic and convinced landscape architect. The book will serve to quicken an interest in the parts of a dwelling outside its walls, in the possibilities of summer houses, arbours, pergolas, benches, fountains, terraces. So far as it goes, it is practical and carries many hints of first-rate importance, but it aims rather to open the subject intelligently than to publish directions. Specific adaptations when cited relate themselves, perhaps, more directly to the New England neighbourhood to which the author turns for examples than to the varying possibilities of the country at large. The opportunities which nature has specialised in the woodlands of the Northwest, in the climatic conditions of California, the South or the Gulf are hardly glanced at. But this is not a blemish on the whole, for what the author sets out to say, as it has to do with permanent features rather than those of the flowering season, applies equally to various situations. The illustrations are from excellent photographs and the make-up of the book is attractive.

The subject is discussed under seven subheads. Under summer houses are included "garden temples," gazebos, garden houses, recessed wall houses, rustic houses; under arbours, pergolas, trellises, bowers, arches, green galleries, pleached alleys, pergola verandahs. In an interesting chapter on sun-dials, the author counsels well against the use of too high a pedestal, a mistake not infrequently made. One of the charms of the dial "is the delight that it gives to children." Grouped as small accessories are gazing-globes, lanterns, shishis, well heads, figures, seats, tables, vases, bird houses, bee skeps and bird fountains. A word in season is spoken for enclosures, such as walls, terraces, fences, balustrades and city yard gardens. A chapter is added on structural materials.

## THE PENDLETON HOUSE—A STUDY IN GEORGIAN DECORATION AND FURNISHING BY GRACE L. SLOCUM

SINCE the death of Mr. Pendleton in June, 1905, the public has awaited with much interest the time when, the conditions of his bequest to the Rhode Island School of Design being fulfilled, it would be permitted to view one of the finest collections of antique mahogany and porcelains to be found in this country. The collection was brought together by the late Charles Leonard Pendleton, of Providence, widely known as a connoisseur, who spent over thirty years of his life and the greater part of his large fortune in acquiring the almost priceless pieces which connoisseurs and collectors have vied with one another to obtain. Not one doubtful or imperfect piece is included—rugs, porcelains, mahogany and china all being of the same high quality and of the same period. A few weeks before his death, Mr. Pendleton presented the entire contents of his home in Providence to the Rhode Island School of Design, with the condition that a suitable mansion of the Georgian period should be erected to house his treasures. The trustees of the museum accepted the condition, and the opening of the Pendleton House, the gift of Mr. Stephen O. Metcalf, one of the trustees of the school, marked the consummation of the project, which took shape in the collector's mind many years ago.

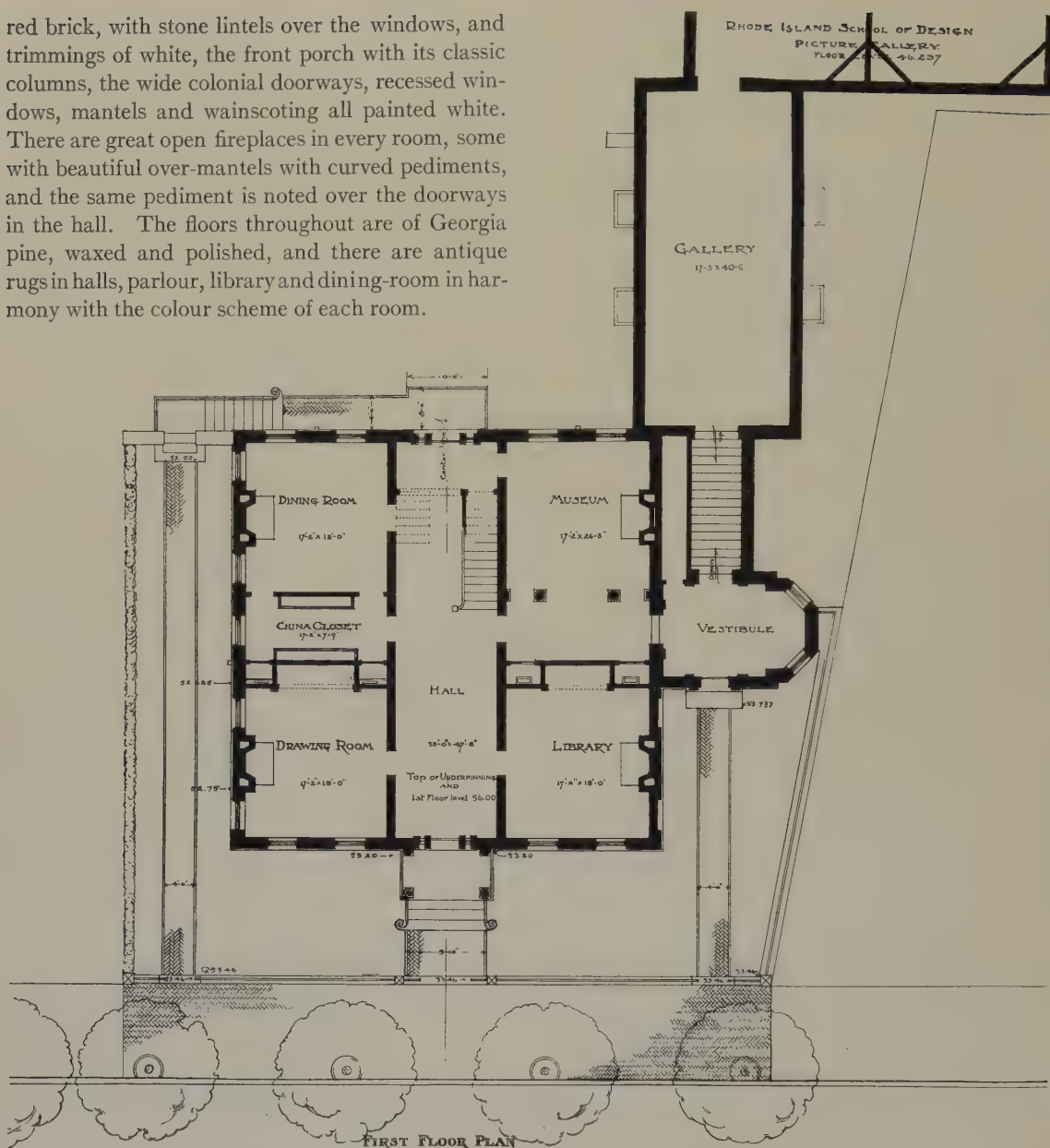
The house is a fine example of the purest type of architecture of the Georgian period. It is built of



TILT-TOP OR PIECRUST TABLE

## *The Pendleton House*

red brick, with stone lintels over the windows, and trimmings of white, the front porch with its classic columns, the wide colonial doorways, recessed windows, mantels and wainscoting all painted white. There are great open fireplaces in every room, some with beautiful over-mantels with curved pediments, and the same pediment is noted over the doorways in the hall. The floors throughout are of Georgia pine, waxed and polished, and there are antique rugs in halls, parlour, library and dining-room in harmony with the colour scheme of each room.



**PENDLETON MEMORIAL HOUSE**  
**PROVIDENCE, R.I.**

FIRST FLOOR PLAN

Stone, Carpenter and Willson  
Architects  
49 Westminster St., Prov., R.I.

STONE, CARPENTER AND WILLSON, ARCHITECTS

The effect of the interior, which is essentially the same as that of Mr. Pendleton's old home, is of great dignity and beauty, and one would hardly be surprised if the stately dames and cavaliers of a bygone age stepped down from their frames on the wall to tread a measure in the great old hall.

The memorial is unique in that it is one of the rare instances in which a building was erected for

the express purpose of housing a private collection, of a character and architecture in perfect harmony with the character of that collection, which is arranged, not as a museum, but as a gentleman of refined taste living in the eighteenth century would have arranged his own home.

The wide hallway, extending through the house, with the rooms opening out of it on either side, gives





*Photograph by F. W. Marshall*

PENDLETON HOUSE  
STONE, CARPENTER AND WILLSON, ARCHITECTS  
PART OF RHODE ISLAND SCHOOL OF DESIGN  
PROVIDENCE, R. I.

## *The Pendleton House*



*Photograph by F. W. Marshall*

HALL

PENDLETON HOUSE

the key-note to the mansion. The architecture of the hall is remarkable for dignity and beauty. All the woodwork is painted white and the walls above the wainscoting are a delicate grey-green, forming an artistic setting for the claret-coloured mahogany and the old canvases. The door frames on either side the hall terminate at the top in beautiful curved pediments, the little pedestal between holding rare blue and white china vases. The stately staircase rises at the end of the hall, with a wide landing opposite the door, on which stands an old Chippendale clock, bearing the coat of arms of the original owner in gilt. On the face of this clock is the inscription:

"Time flies, pursue it, man,  
For why thy days are but  
a span."

The architecture of the upper hall is even more beautiful, if possible. There are wide windows at either end, one over the stair landing, the other at the opposite end of the hall, which terminates in an alcove, each of these windows showing

beautifully carved columns and pilasters and pediments, the staircase window having Corinthian columns with capitals on either side.

The collection of almost priceless value housed in this mansion contains some of the finest examples of the work of the noted cabinet makers of the eighteenth century which are to be found anywhere. It covers the century between 1690-1790, extending as far back as Fromanteel and Clark, and contains many specimens of Chippendale, Sheraton and Hepplewhite.

In his sumptuous catalogue Mr. Luke Vincent Lockwood classifies many of the pieces commonly

designated Chippendale as Dutch in line, and states that in the period covered four distinct styles arose, the Dutch, called also Queen Anne and Georgian, the revival of the classic under the brothers Adam, the Chippendale and the styles originated by Hepplewhite, Sheraton and their followers.

The blending of the Dutch and Chippendale is



*Photograph by F. W. Marshall*

HALL, DRAWING-ROOM BEYOND

PENDLETON HOUSE



## *The Pendleton House*

best illustrated by two beautiful sets of chairs, which combine the massiveness of the Dutch with the grace of the Chippendale. One of these sets is of almost inestimable value, as it has not its duplicate in the world to-day. Two other chairs like this set are to be found, the one in the Sir John Sloane Museum in London and the other in the possession of Mr. George S. Palmer, of Connecticut, and these two are believed to complete this set. Mr. Lockwood assigns this set to the Dutch period in the first quarter of the eighteenth century, and finds ample proof that they were carved by an English cabinet maker of the highest

order. He finds great similarity to the work of Marot, and asserts that they must have been carved by a cabinet maker who came under the same influences as Marot. Mr. Pendleton claimed that they were carved by Grinling Gibbons, the noted English wood carver and sculptor (1648-

1720), who carved the wonderful Tintoretto *Crucifixion* in Venice. These chairs have solid backs beautifully carved with the eagle's head at the top, the beak holding the stiles of the back and the talons grasping scrolls attached to drapery extending around the sides. The flower and shell

decoration, the drapery and tassels, is also exemplified here, the entire mode of treatment embodying that of the Flemish Renaissance. These chairs are upholstered, the three in the hall in sixteenth century red velvet, while those in the library are covered in green velvet, which was originally a priest's vestment of the same period. Mr. Pendleton had more than one of these sixteenth century "cotes," and one of them was cut up to cover the chair seats, as he could not obtain the right colour and texture from any other source.

In the hall are displayed some of the finest pieces of mahogany and porcelain in



*Photograph by F. W. Marshall*

DRAWING-ROOM

PENDLETON HOUSE



*Photograph by F. W. Marshall*

LIBRARY

PENDLETON HOUSE

## The Pendleton House



Photograph by F. W. Marshall

EXHIBITION ROOM

PENDLETON HOUSE

the mansion. There is a "pie-crust" table, with circular depressions for plate or cup and saucer around the rim, which Mr. Pendleton stated was the only genuine piece of the kind known to collectors, although there are several specimens of the regulation "pie-crust" table scattered throughout the house.

In the corner opposite stands a Chippendale clock of mahogany, handsomely carved, and ranged along the side walls are Chippendale console tables (marble-topped), small mahogany cabinets and card-tables and a great old *escritoire*, while rare pieces of Chinese red (*sang de bœuf*) porcelain of the Kanghe or Kien Lung dynasties are disposed here and there. On the walls hang several old portraits and a landscape by C. Droogloot (1616-1660), and a large Queen Anne mirror, and second gilt-framed mirror with sconces on either side. The rugs here are old hall rugs of the eighteenth century with crimson background, and the three chairs

belong to the set which (according to Mr. Pendleton) were carved by Grinling Gibbons. Almost every piece of mahogany furniture has the cabriole legs and claw and ball feet—the hall-mark of distinction—and the beautiful shell carving, the acanthus leaf, the "falling water" motif, the garlands, festoons and streamers, and the eagle's head and claws are noted on the different pieces.

The chandeliers and girandoles in the several rooms are specially worthy of note. In the hall hang the two bronze hall lanterns, with Bohemian cut glass slides, while in the parlour and library are

chandeliers of antique ormolu with Bohemian cut glass bowl and vase. In the dining-room is a bronze chandelier with branches for candles, and almost every mirror has beautiful girandoles and sconces on either side. There are many beautiful mirrors throughout the house, the one in the parlour and its duplicate in the library being Chippendale



Photograph by F. W. Marshall

DINING-ROOM

PENDLETON HOUSE



## The Pendleton House

mirrors brought over from England, having elaborately carved and gilded frames in rococo style, all the interstices between flowers and foliage being filled with tiny mirrors. Then there are two convex mirrors on either side the alcove in the parlour, each surmounted with an eagle, beautifully carved, and having sconces on either side.

In the parlour are six Queen Anne mahogany chairs, and a settee with five cabriole legs, all upholstered in red satin damask, and the hangings at the deep windows are of the same material. In this room hangs a fine old canvas by Hobbema, the noted Dutch landscapist (1638-1709) and its companion hangs in the library. There are also canvases by Van Der Veer (1603-1679) and by Wouwerman (1620-1668), and on a corner table stands a portrait of Louis XIV, in a carved gilt frame, once the property of Joseph Bonaparte, King of



Photograph by F. W. Marshall

NORTHWEST BEDROOM

PENDLETON HOUSE

Spain, who came to Bordentown, N. J., after his dethronement. Indeed, almost every piece of mahogany or bric-à-brac has a bit of romance or history connected with it.

A number of tables, small cabinets and rare pieces of Chinese porcelains and antique rugs complete the furnishings of this stately room with its

beautiful fireplace (with sculptured pilasters and over-mantels) and its alcove at one end.

In the library across the hall is another pillared alcove, in which stands the double chair or sofa belonging to the set carved by Grinling Gibbons, and on either side stand little Dutch candlestands holding old silver candlesticks.

This double chair, belonging to the Dutch period, has an interesting history, as it is said to have stood for years in the hall of a London hotel and was finally secured for this collection on condition that a reproduction be



NORTHEAST BEDROOM

PENDLETON HOUSE

## *The Pendleton House*



*Photograph by F. W. Marshall*  
UPPER HALL

PENDLETON HOUSE

made to take its place. This was done, and the reproduction remained in London, while the original was added to the Pendleton collection.

On the floor in this room is an antique Daghestan rug and on mahogany tables and cabinets stand pieces of rare green jade with carved teakwood standard; a wonderful bit of carved ivory; a reading glass set in old silver exquisitely carved, and here, too, are wonderful pieces of Chinese porcelain, notably two vases of greenish grey with decoration of a red dragon chasing the celestial ball, and a set of five porcelain mantel ornaments (gallipots and beakers) of the Kanghe dynasty. The cabinets in this room are filled with rare folios and Whieldon pottery, while the beautiful Chippendale rococo wall cabinet is filled with the rare "salt glaze" beloved of connoisseurs, made by the old Staffordshire potters, which could hardly be duplicated outside the British Museum.

The dining-room is furnished entirely in Hepplewhite and Sheraton, in pleasing contrast to the other rooms. Here are placed six graceful Hepplewhite chairs, with backs and slender legs picked out in gold; a Hepplewhite sideboard, beautifully inlaid; a Hepplewhite dining table, a Sheraton breakfast table, inlaid and carved, and a serving table and treasures of old porcelains, silver and crystal.

Between dining-room and drawing-room is the china closet, where are housed eighty pieces of the rare "Faïence Rose" china, pieces of Lowestoft, Cauliflower, old Nankin, Crown Derby, Chinese blue and white, salt glaze, a portion of a reticulated dinner service and many rare and beautiful pieces.

Opposite the dining-room is an exhibition room, a stately apartment, filled with old pieces of mahogany, curious tables, cabinets, pie-crust tables, the "acanthus" cabinet filled with Whieldon pottery, every piece of which is perfect, and a number of chairs, showing every variation of Chippendale, Sheraton and Hepplewhite. There is a beautiful pillared alcove here, and in it are built in cabinets filled with the rarest porcelains and potteries. Portraits by Largillière hang on either side the mantel.

Among other interesting pieces are the block front secretary (very rare), which is of American manufacture of the Colonial period, and a block front dressing-table embellished with the shell carving. This collection is particularly rich in American pieces of Colonial period, as Mr. Pendleton was very fond of them and secured some of the best specimens extant.

There are also several secretary-bookcases of the Chippendale period, showing the acanthus leaf



## *The Pendleton House*



ROCOCO WALL-CABINET

WITH SALT GLAZE WARE

carving and scrolls, and a high chest of drawers in one of the bedrooms, unlike anything in the collection. The top of this is classic style, Chippendale in feeling. There is a large shell carved at the top of centre drawers, while there are two small drawers at the bottom carved with a shell, with a narrow drawer below. A concave shell is seen below this

centre drawer. The legs show the simple shell carving of the Dutch period. Another unusual piece is the bureau chamber table, Dutch style, companion to the high chest of drawers. This is probably the rarest specimen of the Dutch style in the collection, showing the early patterns of ball and claw foot, carved hips, rope molding and carving quite uncommon.

One of the greatest treasures of the collection is a rare old long-case clock, of walnut, made about 1670, with movements by Fromanteel and Clark,



SECRETARY-BOOKCASE

WITH WHIELDON POTTERY



## The Pendleton House

and a beautiful dial, with unusual attachments. There are several of these long-case clocks, in mahogany and walnut, disposed throughout the mansion, but this surpasses them all in beauty and claims to distinction. The carving denotes the Flemish Renaissance. There are four twisted columns on the upper part of the case, terminating in Corinthian capitals. The movement is an eight-day weight pendulum and it strikes the hour and half-hour. It shows also the days of the month and week, the signs of the zodiac and has an alarm attachment like German clocks. The dial is engraved between the spandrels, which show the cherub's or angel's head first used in decoration the first part of the eighteenth century. The movements are very finely made and it is still running and keeping accurate time after 200 years.

The four bedrooms on the upper floor contain treasures of old mahogany in the way of high-boys, bureaus, dressing-tables, four-post bedsteads, beautifully carved; Queen Anne chairs, tables, mirrors, clocks, etc. The walls are papered in quaint flowered papers and every detail of furnishings is in character. Among the more noteworthy pieces here are the bureau, chamber table and high chest of drawers before mentioned, and a field bedstead with slender fluted columns, claw and ball feet, made in the third quarter of the eighteenth century. This field or tent bedstead was so called because the draperies or curtains were supported in tent fashion over the bed.

A splendid example of modern carving is shown in the mahogany bedstead in the bedroom over the library, which belongs to the third quarter of the eighteenth century. It has the cluster columns typical of the Chippendale period and claw and ball feet, and the headboard, beautifully carved in flower and leaf and "falling water" design, is copied from design in the Chippendale "Director." Each of the beds has beautiful hangings in keeping with period to which it belongs. One of the best American-made claw and ball foot bedsteads known is included in the collection.

The Pendleton House, which is open to the public free on alternate days, a nominal fee being charged on Mondays, Wednesdays and Fridays, is reached by way of the Museum proper of the School of Design by means of a connecting gallery, the gift of Mrs. Gustav Radeke. The main entrance to the house is on Benefit Street, but this gallery forms the connecting link between the original Museum and the Pendleton collection, thus forming one of the most splendid art institutions in the United States.

A CAST in bronze has been acquired by the Metropolitan Museum of Kemeys's *Panther and Cubs*, of whose work we published an appreciation by Leila Mechlin. Interest attaches to this work, aside from its qualities as a work of sculpture, by reason of the fact that it was modeled some twenty years ago on the porch of the old Inness house at Perth Amboy, which Mr. and Mrs. Kemeys were then occupying. The clay used was found on the place, and Mr. Kemeys will have it that it was in consequence possessed of magic qualities.

THE MINNESOTA STATE ART SOCIETY'S fourth annual exhibition of paintings, sculpture, architecture, art-crafts and photography has been seen at St. Paul and neighboring cities.



CARVED CHAIR

ATTRIBUTED TO  
GRINLING GIBBONS









"EN PAYS, FLAMAND." BY LÉON FREDERIC.